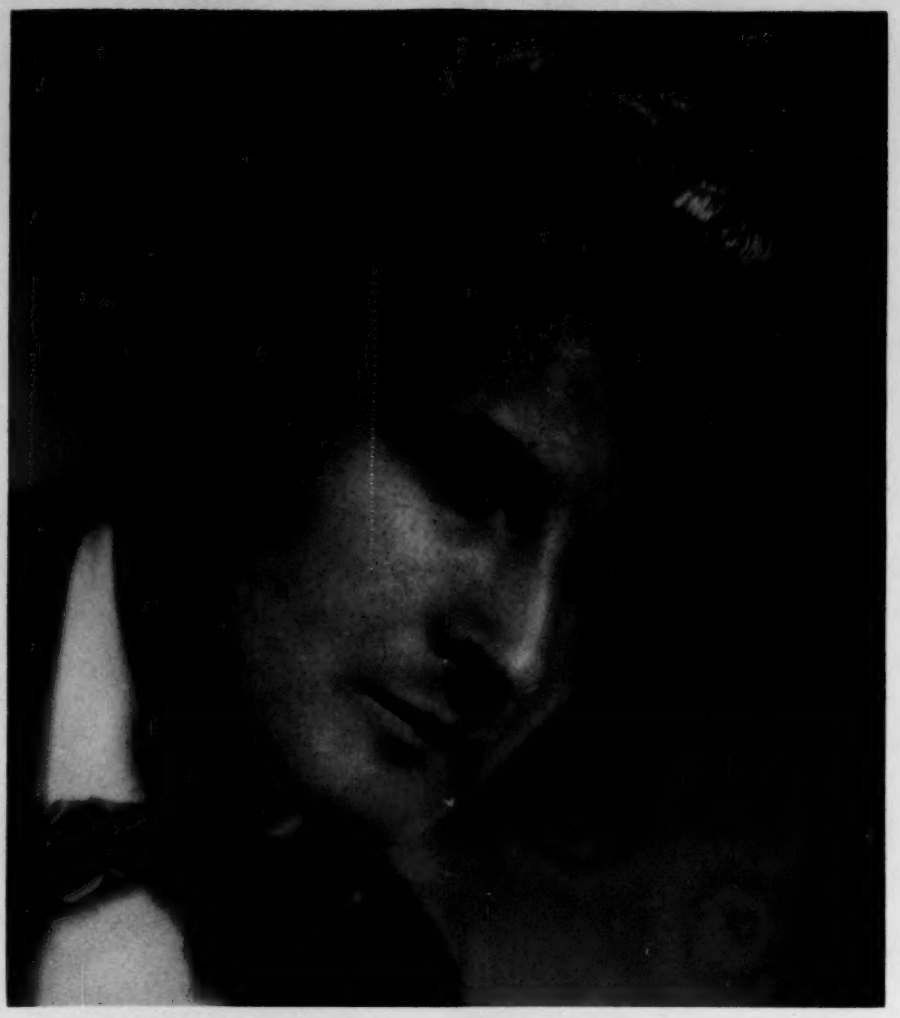
MUSICAL COURIER



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Seventy-fifth Year
August, 1955

ON THE COVER

ALL-AMERICAN, 1955

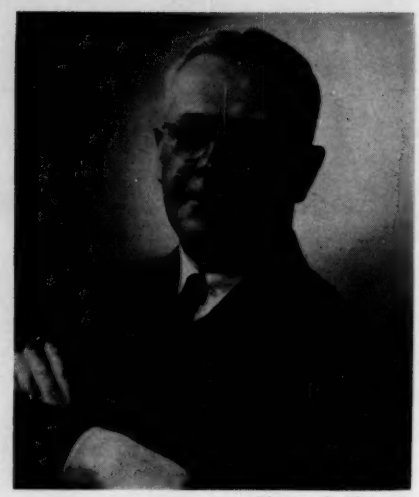


Photo: J. Abresch

We present on the cover Bernard U. Taylor, former president of the New York Singing Teachers Assn. and current president of the National Assn. of Teachers of Singing. Mr. Taylor has successfully managed to combine his organizational talents with a personal singing career, a full schedule of voice teaching, and song research and editing. While it is always rewarding to recount the accomplishments of American teachers (too little publicized), it is particularly timely just now, as Mr. Taylor wings his way to Oregon for one of N.A.T.S.'s six summer workshops.

By MARY CRAIG

IN the early Nineteen Twenties, Bernard U. Taylor came home from World War I with the Croix de Guerre and a record of three years as a member of the American Ambulance Service attached to the French Army. When a young man returns from war, marries his Philadelphia sweetheart, and looks around for a job, it's ten chances to one the tale becomes routine from there on in. But this one takes a different slant.

People from all over the world flock to New York City to start their careers; seldom does a born State of New Yorker go far afield to begin his life work. But that's just what "Bee" Taylor (as he is familiarly known) had the courage to do. With the required academic credits, he applied at a Teacher's Agency, and with his "bonny Jean" set out for Texas Christian University in Fort Worth, where he taught voice, directed the Glee Club, and eventually, spurred on by friends he had made there (as he does everywhere), organized the Fort Worth Conservatory of Music (still going strong, he says proudly) and became its first president.

His musical activities have been threefold: he is a voice pedagogue of eminent standing; his personal singing career embraced oratorio, recital, and opera; and his numerous editions of song material are valued highly.

Bernard Taylor's Voice Clinics are justly famous. Begun during the years in Texas, when he gathered interested people together for voice discussions, he continued them when he returned to New York City in 1929 to join the faculty of Teachers College. They achieved departmental status in 1932 at the Juilliard School of Music (he was a member of the voice faculty for 22 years) and brought him extra kudos and popularity as he traveled all over the country for special clinic sessions. The Voice Clinics became featured program hours at the annual Conventions of the Catholic Schools, and of the National Association of Teachers of Singing. And it was during one of these sessions, in Boston, that for the first and only time I saw "Bee" nonplussed on stage. (He is infallibly resourceful and poised in performance.) A handsome young singer, on the platform for diagnosis, when asked, "Well son, what's your voice?" answered in a rich baritone speaking-timbre, "I'm a soprano," and proceeded to sing Oley Speak's "Morning," high As and all, in a sweetly lyric girl's voice. Bee gasped, grasped at control of the wildly hysterical crowd of teachers (who had abandoned rules of decorum in helpless laughter), and stated with a complete lapse of formality, "Well, gosh. Well, he *is*." I've always thought Bee's command of the situation, the return to serious consideration, and the face-saving for the lad among his major credits.

Mr. Taylor's work as an executive in teacher organizations is well known. And I believe that his third line of endeavor, editing, has contributed repertoire of inestimable importance to the singer-teacher field. His own artist pupils (space prohibits a celebrity listing) have presented song programs, rare in selectivity and interest; during his NYSTA term of office he promoted the "Composer Nights," the "Publishers Mart," introducing song material and present-day composers as well as budding artists who illustrated vocally. It was a short step into gathering and publishing in album form songs for studio and for concert. First came *The Group Voice Book*, a specific assignment for Music Education students working at Juilliard; this was a Schirmer publication. Bee Taylor then got the idea that someone should edit and print the Italian Anthology classics, as he puts it "in keys that people can sing." "I came across the Floridia arrangements and was crazy about them, trying to persuade the publishers to put them out in a $1.00 or $1.50 top collection. Finally William Arms Fisher took a look at one or two I had phrased and edited. 'Fix it up and we'll see' was his verdict. Eventually Ditson published the first volume. Then they commissioned the French Art Song book, a second volume of the Italian classics and a book of German Art Songs. This brought a call from Boosey and Hawkes to come down and discuss a translation of the Lotte Lehmann song collection. This was a chancy undertaking, and I qualified the agreement by saying 'if Miss Lehmann approves.' She did. The Fauré book and the Duparc (each in two keys) followed.

"Nearly three years ago the Carl Fischer firm suggested a volume of contemporary songs by American and English composers. I've just corrected the final proofs on these."

Always busy, always enthusiastic (four new books in process now), about his classes, private teaching, and official duties (which have included judging for the Rosenwald Foundation and the John Hays Whitney Awards). Bee hesitated when questioned as to his current "pet" project. "Perhaps a new award—*'N.A.T.S. Singer of the Year,'*" he said. "America is a land of discovery. What could be more suitable than the discovery and schooling of a great talent?"

THE SONG HERITAGE OF A FORGOTTEN FOLK

The Pine Barrens of New Jersey are home to a secluded folk whose musical inventiveness runs to ballad-like realism with a touch of John Bunyan. An expert on North American folk music, the author is well known for her lectures and song-recitals on the subject, and for her "Folklore Music Map of the United States," which is a graphic presentation of her varied researches in the field.

"Merce" (for Maurice) Ridgway, left, and Bill Britton, who gave the author "an idea of the tunes."

By **DOROTHEA DIX LAWRENCE, F.R.A.I.**

APPROXIMATELY 60 miles south of New York and 30 miles east of Philadelphia there lives a people about whom little is known and yet who at one time played an important part in the building of the United States of America. Today, pleasure cars race back and forth from New York City on the Atlantic City highway without even knowing that at Forkéd River and Waretown they have only to turn inland and drive a few miles to find the remnants of a once-thriving community. A few of them may know that there is a place somewhere near Barnegat Bay called Double Trouble where cranberries are picked and canned for the world market, but they do not know about Ascerdaton, Bull Gut, Tillie Collins' Place, and Lake Bamber, nor does the speeding motorist know that hidden under the scraggly undergrowth is the remains of a railroad, and that Lebanon glass used to be manufactured and shipped on this railroad. More important than the manufacture of glass was the making of cannon-balls, from iron mined in this region, to help fight the War of Independence.

The sandy soil and stunted pines have given this region in New Jersey its name of the Pine Barrens. Berry-picking and the making of charcoal were the means of livelihood hereabouts for many years. People in the Pine Barrens believe that pirates buried treasure along Barnegat Bay and that many of the inhabitants today are descended from the pirates and their captives, put ashore to shift for themselves as best they could. There are sandhills (locally called "mountains") where these descendants are said to have lived in caves. The credence given to this tradition is undoubtedly due in part to the Spanish as well as English, Irish, and Scottish names which are still locally extant, and to the folklore which has been handed down for generations.

Another theory regarding the origin of the Pine Hawkers, Clam Diggers, Stump Jumpers, and Ridge Runners (as these people are variously called) is that the steady shifting of the sands of Virginia brought these people northwards. They were received by the Delaware Indians and intermarried; many of them show the influence of the Indian strain. They are a taciturn, self-sufficient, quiet people, and many of them have high cheekbones, tawny skin, and walk on their toes, which they turn slightly inwards in true Indian fashion.

One family, the Brittons, perhaps the most famous in the region, has been conspicuous for generations for preserving the "native" music of this region. (For many years, in fact until 1939, it was emphatically stated that no music existed in the Pine Barrens.)

After many fruitless attempts, I got in touch with Bill Britton, who was at the time employed at the yacht basin in Forkéd River. He admitted that he did know some very old tunes which his father and grandfather had passed on to him. After much coaxing he agreed to have his double cousin, Walt Britton, and their friend, Merce Ridgway, meet and give me an idea of the tunes. Bill plays a fiddle, dances, sings a bit, and narrates. Walt plays a five-stringed banjo of the type invented by Joe Sweeney in the United States in 1842. Merce (short for Maurice) plays a guitar, and has a sweet baritone voice.

Such ballads as "Mount Holly Jail" and "The Murder of Wainwright" are characteristic. Mount Holly is a town still in existence, reputed to have once had a jail where the lice were "as big as young quail" and "the food was served in an old slop pail." The warden would take away the miscreant's clothes, sell them, and get drunk on the proceeds from the sale in the sheriff's hotel. Lake Bamber inspired a piece about itself and a fandango, which with its original name, Lake Ferrago, has helped confirm the belief that Spaniards settled there a couple of hundred years ago. There are many hornpipes, reels, and jigs. Two pieces, "That Great Cove Piece of Time" and "The Little Cove Piece," were undoubtedly inspired by the Great Cove and Little Cove of Barnegat Bay.

Historic spots abound in the Pine Barrens of New Jersey. Dover Forge is one of them. It is on "Holloway's Place," right by the Dover Bog that the quaint folksong "The Dover Bog" (or "Bog Fever," as it is sometimes called) came into being. More or less a patter song in 2/4 time, it makes you tap your toes even though it is about a "pretty miss a-sittin' on a log down by the river in the Dover Bog."

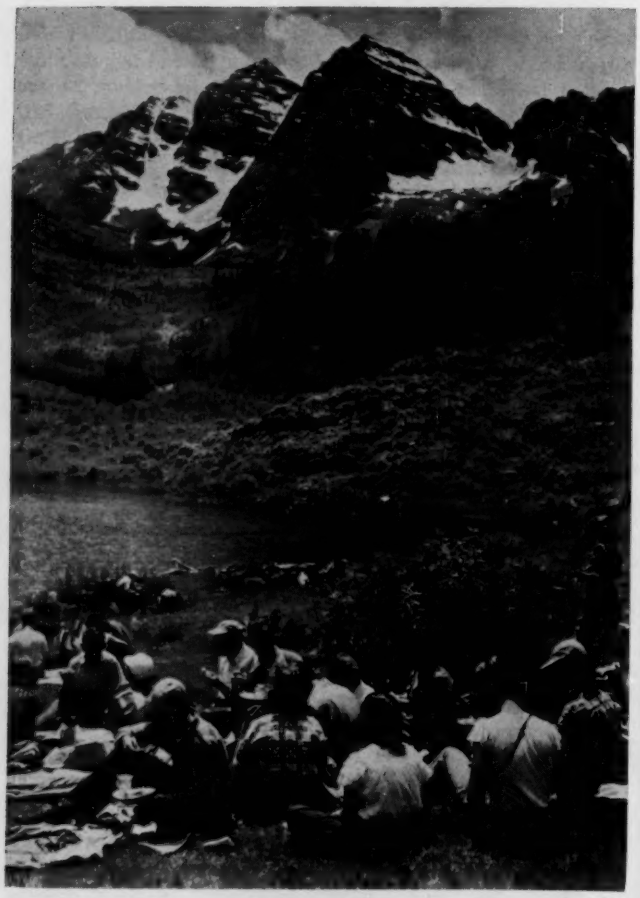
"The Bailer's Daughter of Ireland Town," which is preserved in its original old English, leaves no doubt as to its origin, nor "The Unquiet Grave," with its gruesome reference to a lover's breath that "smelt earthli strong" and whose lips were "clay, clay cold." Vaughan Williams

(Continued on page 30)

ASPEN, COLORADO

Music in the Rockies

The Aspen Music School, recently re-organized and with improved facilities for its almost 200 students from all over the world, looks forward optimistically to the realization of Dean Singer's ideal—"to make Aspen the best summer school of music in the world."



ONE of the most significant announcements to come out of the office of Dean Norman Singer of the Aspen Music School has just been made. Dean Singer, a member of the Juilliard Faculty in the winter months, said that he was "pleased to announce" that the Friday Afternoon Students' Concerts, long a feature of the ten-weeks-long Aspen Music Festival, were henceforth to be called the Young Artists' Series.

The decision to change the name to something more formal and at the same time more nearly in line with the quality of the work being performed publicly by the students was made on the basis of the first students' performance on July 1. That concert, in the huge tent-amphitheater on the outskirts of the musically conscious hamlet in the Colorado Rockies, was so inspiring and so brilliantly performed—and gave such rich promise for future student offerings—that the Dean, in response to a faculty suggestion, decided to give the concerts a more appropriate name.

Last week's Young Artists' concert proved the Dean's choice to be a wise one. Several hundred enthusiastic music lovers, tourists and townspeople, heard the second program in the Young Artists' series.

The second concert on July 8 proved to be an ambitious one and was dominated by the first American appearance of two extremely gifted young Israeli piano students—Alexander Wolkowisky of Tel Aviv, and Miss Bracha Eden of Jerusalem. They have been playing together for three years—"Actually only two years," says Wolkowisky, "since we spent the first two years fighting about interpretations."

Their joint offerings at the Friday concert consisted of Chopin's Rondo for Two Pianos and Vitold Latoslavsky's Variations on a Theme by Paganini (1941). After this latter rendition (which General Music Director of the Aspen Festival, Dr. Hans Schwieger, called "absolutely first rate") the two were called back to the platform three times by an audience that simply would not let them go. The Young Artists' Concerts management does not permit of encores, as the audience well knew. Had it not been for that long-standing rule, the two beaming young Israeli students might well have been called upon to go through their entire repertoire. Seldom has a first concert, even in musically appreciative Aspen, evoked such a storm of enthusiasm, both at the concert, and for the next several days.

In the audience were Mr. and Mrs. Victor Babin, better known professionally as the two-piano team of Vronsky and Babin, who are instructing the young students in Aspen this summer. Mr. Wolkowisky and Miss Eden, after hearing a Vronsky and Babin recital in Israel last winter, determined to come to Aspen this summer to study under them. At the instigation of the Babins and with the help of the Music Associates of Aspen, Inc. (the non-

profit organization that maintains the Music Festival and School), Wolkowisky and Eden were given a scholarship that enabled them to make the long air trip from Tel Aviv to Denver and thence to Aspen, which lies 217 miles west of Denver, in the heart of the Colorado Rockies.

The two Israeli students are not the only foreigners in attendance at the Music School this year. Numbered among the almost 200 students are representatives from Norway, Yugoslavia, Japan, Korea, Alaska, Hawaii, and Canada. Although some late-comers are still being registered, Dean Singer has already announced that 33 states and the district of Columbia are represented in the school, which this year has more students than in any previous year.

Moreover, a firmer *esprit de corps* is noticeable among the students. Not only has the re-organization that led to the formation of the Music Associates meant a strengthening of the School, but improved facilities for eating and billeting are contributing to the students' comfort as well. The Roaring Fork dormitory, for example, has been completely refurbished. The students eat, cafeteria-style, in pleasant rustic surroundings and sleep in rooms that have been completely and attractively redecorated. Rooms in the dormitory which used to house six students in double-decker beds now house only two, each with his or her separate bed, bureau, and closet.

The School this year has been organized on a more academic level, and classes in Basic Theory and Literature and Materials of Music have been added to the Music Analysis course. This year, for the first time, special courses have been introduced for teachers in Methods and Repertoire for the teaching of winds, strings, voice, and piano.

Private instrumental studies are being given by such famous artists as Mack Harrell, Phyllis Curtin, Eunice Alberts, and Leslie Chabay in voice; Alexander Uninsky, Vronsky and Babin, and Johanna Graudan in piano; William Primrose, Szymon Goldberg, Nikolai Graudan, and Marjorie Fulton in strings; Reginald Kell, Joseph Eger, Albert Tipton, and Lois Wann in wind instruments.

In addition to the private lessons and theory classes at all levels, there will be a series of master classes given by all faculty members. One series will be devoted to the music of Mozart, anticipating next year's 200th anniversary of his birth. The nine-week course will include discussions of his early quartets, his use of ornamentation, the Mozart style in singing, while another master class series will deal with problems of performance and repertoire, including such subjects as comparative styles in the performance of piano music of the 18th, 19th, and 20th centuries. Darius Milhaud will conduct a master class in "Writing an Opera."

Of special interest this year will be the Music Workshop. This is a new department and will provide musicians, both professional and amateur, an opportunity to study and perform music for small groups in all combinations. The works studied—to be played for pleasure rather than for polished performance—will be vocal and instrumental music of modest technical demands drawn mainly from the Baroque, or pre-18th-century period.

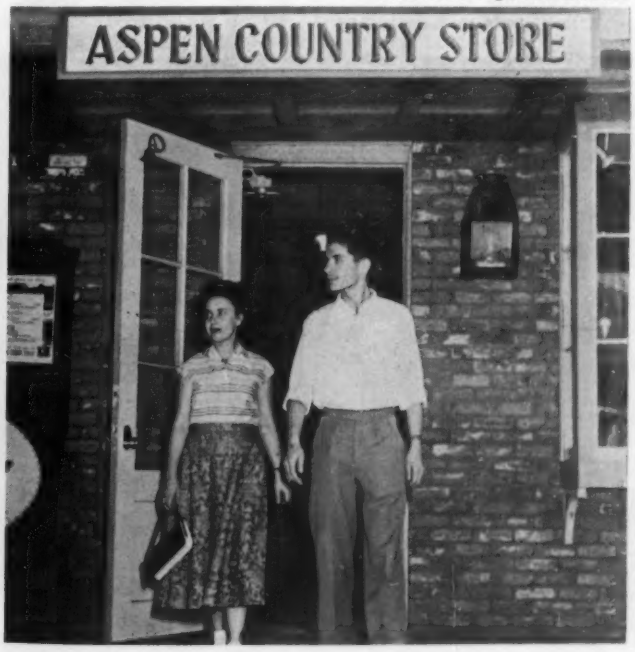
But all is not work in Aspen, though strolling through the streets of this dusty little hamlet one might think so. From almost every room in the historic old Wheeler Opera House can be heard the sounds of practicing at all hours of the day. It is noteworthy that the Jerome Hotel's fine warm-water outdoor swimming pool, which is available to students in the afternoons, seldom has more than 10 students at a time, even during the hot July days. Most of the students at Aspen have come to work. However, there is recreation a-plenty—riding the "World's Highest Chair Lift" to the top of Red Mountain, square dances, picnics, and trips to abandonded mining towns.

While the Aspen Festival Orchestra, under the Kansas City Philharmonic's Hans Schwieger, and the chamber music concerts given each week on Wednesday, Saturday, and Sunday, continue to make regional headlines, it is apparent to anyone in Aspen that the Music School is the *raison d'être* and the concerts only incidental to the real purpose, which, as Dean Singer explains it, is "to make Aspen the best summer school of music in the world."

Four Texas Music School students take time off to Jeep their way through some of the mountainous country around Aspen.

The gifted young Israeli duo-piano team, Eden and Wolkowisky, visit the Aspen Country Store in downtown Aspen.

Photos: Margaret Durrance



THE NATIONAL SCENE

CINCINNATI

■ Unfavorable weather seriously affected the attendance of the 34th Cincinnati Summer Opera season during the first three weeks, but neither the humidity nor excessive rain could dampen audience response to the company's brilliant artistic efforts. Several outstanding events took place at this time, among which the most important was, of course, the revival of *Lakmé* for Roberta Peters, on June 30. As is sometimes the case when Miss Peters essays a new role, she was not at her vocal best for the premiere. All signs of first-night jitters had, however, happily disappeared at the repeat performance. Miss Peters, always a strong box-office attraction in this city, attracted her customary record crowd.

Nevertheless, *Lakmé* and its salon-perfumed style did not gain from the static pace of Conductor Nicolas Rescigno nor the outdated pedestrianism of its story. Gabor Carelli proved a strong asset in the tenor department, with the able assistance of Lydia Ibarronda, Nicola Moscona, and Richard Torigi. Lucien Prideaux's choreography was as colorful as the excellent sets and costumes.

La Bohème, on July 7, gave lovely Helen George her first opportunity as Mimi on the Cincinnati stage, an opportunity of which she made the most in a carefully thought-out musical portrait. Many little personal touches gave the part a poignant naturalness that further endeared Miss George to her host of admirers, who ecstatically took the new Mimi right into their hearts. Fausto Cleva, with his masterful flair for Puccini, presided over an excellent supporting cast, which included richly endowed Brian Sullivan, Cesare Bardelli, and William Wilderman, who is an asset in whatever opera he appears. Yola Casselle was the pretty-voiced but untemperamental Musetta.

John Alexander, with a Berlin contract under his belt, is developing into a tenor worthy of the top ranks. His Lionel in *Martha* (July 6) and the Des Grieux of *Manon* (July 13) were first rate and gave evidence of great improvement under the tutelage of Robert Weede. *Martha* came as an unexpected delight as handled by an evenly matched cast, including Dorothy Warenskjold, Sandra Warfield, Richard Torigi, Lloyd Harris, and Wilfred Engelman, under Rescigno's baton. Dorothy Kirsten, always vocally delightful, was an appealing Manon, if somewhat less demure at the beginning than one supposes of an ingenuous maiden just out of the convent. One detected, too, a little tension in Cleva's directing touch.

Dorothy Kirsten's *Tosca* was the season's opening attraction on June 25, again with Cleva on the podium. Her Tosca, although ravishing in many respects, does not ignite sparks as it should. Bardelli made a suave, elegant Scarpia, but with Eugene Conley sometimes showing vocal discomfort, this drama of intrigue and excitement moved forward rather tepidly.

Robert Weede had his usual success as Rigoletto on June 29. With each succeeding year his portrayal takes on new colors and added authority. Graciela Rivera, a new Gilda, made a favorable impression, as did the warmth and finesse of Thomas Hayward's Duke. Lydia Ibarrondo's Maddelena and Wilderman's Sparafucile deserve special mention, as does the conducting of Rescigno.

Nell Rankin's *Carmen* (June 26), in spite of sumptuous singing, lacked impetuosity and the necessary earthy sensuousness; Giulio Gari's Don Jose had many moments of fiery passion, while Frank Guarrera's Toreador stole the show, as so often in the past. Helen George's Micaela was again, and happily, a healthy peasant lass, not a wan creature in need of vitamins. Cleva's expert manner kept things moving briskly.

The *Aida* of July 15 was notable for Regina Resnik's performance of Amneris, since it was the first time that this erstwhile soprano had ventured into the mezzo-soprano regions. The feat was a complete success. The Resnik Amneris has a velvety warmth in the lower register, is solid and clear on top, in action full of regal

Photo: Roy Boeh

Cincinnati Summer Opera revives Lakmé, *starring Roberta Peters, whose first-night jitters vanish at repeat performance.*

vindictiveness. Gari's Rhadames, Herva Nelli's Aida, Bardelli's resonant Amonasro, and Wilderman's Ramfis enjoyed a well-merited success with the audience. Carlo Moresco, conducting for the first time this season, held things together with a practiced and firm hand.

Lucia Evangelista's beauty and her ability to spin out the silken thread of her voice, dominated the *Traviata* of July 8, in which Rudolf Petrak's mellifluous Alfredo and Frank Valentino's dignified Germont, père, shared principal parts under the understanding hand of Cleva. Special mention should be made of the excellence in character parts of Lloyd Harris, George Tallone, and Edward Doe.

■ Through an oversight, it was mentioned in the July issue of *Musical Courier* that the recently merged Cincinnati Conservatory of Music and the College of Music of Cincinnati would operate under the name of the Cincinnati Conservatory - College of Music. The correct name is the College-Conservatory of Music of Cincinnati.

The College-Conservatory of Music of Cincinnati is affiliated with two great universities—the University of Cincinnati and Xavier University. In this merger the corporation of the College of Music will be continued with but slight changes in the by-laws to include a Chairman of the Board and 22 trustees instead of 11. Thomas Hogan, Jr., President of the Conservatory since 1947, becomes Chairman of the Board. Walter S. Schmidt, President of the College since 1941, becomes President of the Board. Policy making will be in the hands of the Executive Committee of the Board of 9 members, 5 from the College and 4 from the Conservatory. Neither school is to dominate, and the distinguished faculty of both institutions will continue without change.

Ensembles will be headed as follows: Senior Symphony Orchestra conducted by Paul Katz, conductor of the Dayton, O., Symphony Orchestra. Opera Department under the direction of Wilfred Engelman, who has been in charge of the College Opera Workshop for the past seven years. Chorus will be directed by Willis Beckett of the Conservatory faculty, who is also chorus master of the famous Cincinnati May Festival Chorus. Brass Ensemble and Brass Band will be conducted by Ernest Glover of the Conservatory faculty, whose brass ensemble is nationally famous. Robert Cavally, member of the Cincinnati Symphony Orchestra and well-known teacher of flute, will have charge of the Woodwind Ensemble, while the LaSalle String Quartet, which has been in residence at the College for the past two seasons, will instruct the String Ensembles. Fred Smith, Managing Executive of the College, will be Administrator for the Board of Trustees.

LOUIS JOHN JOHNEN

CHICAGO

■ Ballet Theatre danced its way to new popularity as it opened the 20th Ravinia Festival season with top stars, in six performances (June 20-25) of choice repertoire, as Prelude to the Festival proper. The North Shore's sylvan park was never more beautiful, nor the elements better attuned than for this festive opening which (with Joseph Levine conducting) brought us Youskevitch, incomparable aristocrat of his art; Nora Kaye, memorable as Queen of the Swans; Rosella Hightower, whose return here after eight years absence heightened the season considerably; John Kriza; the new, exciting talent, Lupe Serrano, who, as Clorinda in *The Combat* (with Kriza) made a near sensation; Eric Braun; enchanting Ruth Ann Koesun, and others, to make this gala week an unequivocal success for all concerned.

Ravinia's six weeks of symphony concerts began importantly with Edward van Beinum, one of the world's foremost symphonic conductors on the podium as guest conductor of the Chicago Symphony for the first two weeks of the season. A tower of quiet yet powerful strength, the distinguished conductor from Holland, with wonderful command, illuminated anew the scores that came under his eloquent, masterful hands. Bach, Beethoven, Haydn, Schumann, Brahms, Mozart, Strauss, Ravel, Debussy, and others, had in van Beinum one of the most profound and inspiring interpreters it has ever been this reviewer's joy to hear.

His eight concerts will long be remembered as high events of Ravinia's combined seasons. Among his finest performances were the notable Brahms First, Debussy's "La Mer," and, with Serkin, unforgettable performances of Brahms' D Minor and the Mozart E-Flat Major.

At the final concert, which programmed both the Debussy and the Mozart, the orchestra, which had surpassed itself in tonal beauty and precision while under van Beinum's baton, gave their esteemed leader the "tusch" as he came on stage, and applauded with gusto at the concert's close, with the audience standing at attention to honor these two great master musicians with stirring ovations.

Mischa Elman made his initial appearance under van Beinum in the Beethoven concerto. He was not in his best form, due doubtless to almost unbearable humidity, but two concerts later, in the Mendelssohn, a happy vehicle for the Elman magic, the audience was roused to a storm of acclaim.

Other soloists under van Beinum were Jorge Bolet, who gave an effective performance of Rachmaninoff's third piano concerto, and later played

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a musicianly, if not a moving performance of the Schumann A Minor; and William Doppman, winner of the 1954 Michaels Memorial and Naumburg awards. The young pianist's talent was impressive as he played the Beethoven C Minor (No. 3) with understanding, beautiful tonal quality, and full technical command.

■ Nicolai Malko, resident conductor of the Grant Park Symphony Orchestra, refreshed after a brief rest from a full season of guest conducting in various European countries, gave his large admission-free audiences rich musical fare during the first half of the 1955 season of "Concerts Under the Stars." Highlights of his programs, with symphonies ranging from Mozart to Prokofieff, smaller symphonic forms, and instrumental concerti, were Beethoven's Choral Symphony (assisted by the Swedish Choral Club with soloists Alice Riley, soprano; Rosemary Anoe, contralto; Harold Brindell, tenor, and Andrew Foldi, bass); Erica Morini's superb performance of Tchaikovsky's violin concerto at the opening concert, and her brilliant execution of the Wieniawski D Minor at the following one; and the Brahms Double Concerto, given a superior performance by Mischa Mischakoff and Paul Olevsky, who were welcomed again at the following concerts when, respectively, they rewarded their audiences with splendid accounts of the Bruch G Minor and the Haydn D Major.

Other soloists under Malko were Robert Muczynski, heard in a deft performance of his attractive, if not altogether original Concerto No. 1 for Piano and Orchestra, commissioned by and performed (by the composer) for the Louisville Symphony during the current season; the gifted young pianist, Willard Straight, recipient of several signal honors, whose spirited and virtuosic performance of the Khachaturian Concerto for Piano and Orchestra gave added importance to the work; and Eddie Gordon, whose outstanding talent has won him a number of valuable awards. We were impressed with this extremely musical pianists' solid musicianship, his interpretative taste, and cultivated technic, which enabled him to give a thoroughly poised and musically satisfying performance of the Beethoven C Major, No. 1, so well received at the final concert of the season under Mr. Malko's direction. The highly esteemed chief was warmly feted by both the orchestra and audience as he came on stage at the opening of the concert and at its close.

Departures from the symphony programs of the season's first half, were the popular week-end concerts conducted by Leo Kopp, with soloist Adele Addison, who sang beautifully Mozart's aria "Dove Sono" from *The Marriage of Figaro,* among others; and those under Alfredo Antonini's direction, with Laurel Hurley and Salvatore Baccaloni in excerpts from light and grand opera. In selections from opera buffa, Miss Hurley is in her own domain, and with the foremost basso-buffa of our day, Baccaloni, they contrived to warm up their chilled but large audience with inimitable song and mime in duet and solo performances for which they have been acclaimed wherever they have appeared.

Another feature of the first weeks' programs, was the presentation of Puccini's one-act opera, *Sister Angelica,* by the Chicago Park District Opera Guild, Silvio Insana, conductor. Principal roles in the opera were sung by Hasmick Nazarian as Sister Angelica, Jeanne Diamond as Sister Genevieve, and Lorraine Quinn as the Princess.

■ Delta Omicron National Music Fraternity held its national board meeting at the Hotel Sherry in Chicago, July 5-9. Those who attended were: Miss Marie Marti, National President; Mrs. Melton H. Petzold, National 1st Vice President; Mrs. Anna Marie Gantner, National 2nd Vice President; Miss Lela Hanmer, Music Adviser; Mrs. Paul B. Moore, Editor; and Mrs. Florence M. Kitch, National Executive Secretary-Treasurer.

At the Cordon Club on July 18, Vera Franceschi, concert pianist, and Lillian Chookasian, contralto, were inducted as honorary members of Delta Omicron, after which a tea and reception were given in their honor, with Mrs. John F. Carlson, president of the fraternity's Chicago Chapter, presiding.

■ Omega King returned recently from New York City where she received an award from the National Negro Opera Foundation for her contribution to music and her work in the interest of the American composer. Miss King is Musical Director of the Chicago Negro Opera Guild and was elected recently Vice-President of the National Negro Opera Foundation and a member of the Board of Directors of the National Association of Negro Musicians.

■ Leo Heim gave his annual piano recital on the American Conservatory summer Faculty Series, July 14, playing works of Schubert, Schumann, Liszt, and Liapounow.

■ The Eighth Street Theatre was filled to capacity when the Helen Curtis Piano Department of the Chicago Conservatory of Music gave its annual Ensemble Program on June 19. Teachers Allie De Vries, Marguerite Karsch, Kathryn Mason, Charlotte Randby, Geneva C. Robinson, Eva J. Shapiro, and Anna Stephanou, expert disciples of the Curtis System, presented an array of nearly 200 well-trained youngsters to the satisfaction of the large assemblage.

DOSHA DOWDY and RENÉ DEVRIES

SAN FRANCISCO

■ It may sound contradictory but is nevertheless true that the New Music Quartet excelled in some remarkably fine Mozart in their June concerts at the San Francisco Museum of Art and at Wheeler Auditorium on the U.C. Berkeley campus. Two short early and seldom-heard works in B Flat, K. 159 and 157, were played with incredible finesse and such gay lyricism they will not soon be forgotten. However the quartet's "new" offerings also pleased immensely (since the ensemble is noteworthy for youthful exuberance and zest), and embraced three works by local composers. Jerome Rosen of the U.C. faculty was represented by String Quartet, No. 1 (1953), a completely imposing opus, architecturally constructed yet throbbing with melody and harmonic effectiveness. Leon Kirchener of the Mills College staff was heard in String Quartet (1949), an exceedingly strong work, quasi-rhapsodic with forceful rhythms and rich coloring. Darius Milhaud can hardly be called "local," although he has been teaching at Mills College for a good many years. His Quartet No. 8 was heard in the San Francisco series and was found by one reviewer to be "unabashedly and forcefully romantic in the slow movement, flanked by two movements that were typical combinations of sunny Gallic lyricism and intricate musical structure and performed by the New Music group with an immense spirit tempered with a delicate attention to details." (S.F. *Chronicle*). Personnel of the New Music Quartet, in residence at the International Festival in Colorado, is as follows: Broadus Earle and Matthew Raimondi, violins; Walter Trampler, viola; and David Soyer, 'cello.

■ Canadian contralto Marie Schilder's concert at Wheeler Auditorium, Berkeley, had about everything choice in the much-neglected lieder field: Bach, Beethoven, Schubert, Brahms, Hugo Wolf, Marx, Richard Strauss. Miss Schilder, new to these parts, proved a magnificent artist with incomparable diction and a rich, flexible voice. Berhard Abramowitsch at the piano was completely satisfying as an accompanist.

■ The Art Commission "Summer Pops" at the San Francisco Civic Auditorium which has been transformed into a candle-lit "genteel beer parlor" where main floor patrons receive free beer with ticket stubs, got off to a good start July 1. Excerpts from Verdi's *La Traviata* were most pleasingly sung by Franca Duval, Eugene Conley, and Cesare Bardelli, accompanied by the Municipal Chorus and the San Francisco Symphony, Kurt Herbert Adler conducting. Arthur Fiedler, taking it a bit easy following a recent illness, opened and closed the program with light summer-fare offerings. The second concert found Conductor Fiedler completely in charge and again obliging the large crowd with pleasing tunes and frequent encores. Fifteen-year-old Stephen Bishop played the Ravel Concerto with orchestral accompaniment like a veteran. Summer patrons have been promised a little of everything this season, so it was no surprise to have night-club singer Guy Cherney, the current attraction at Cal-Neva Club, Lake Tahoe, fly down to sing at the third concert such favorites as "People Will Say We're in Love" (*Oklahoma*) and songs from *Guys and Dolls*. He was immensely popular and sang with genuine artistry. George Nagata shared the spotlight on this program, playing the Tchaikovsky violin concerto with considerable aplomb.

■ La Famille Tcherepnine aired their various musical talents one sunny June Saturday afternoon in the garden setting of the Music and Arts Institute, San Francisco, Ross McKee, director. The entire program featured compositions of Alexander Tcherepnine, well-known concert artist who spends most of his time in the Orient—his three sons, Ivan, Pierre, and Serge (violinist), assisting most ably. Tcherepnine *père* closed the program with Three Concert Etudes. Madame Hsien-Ming Tcherepnine, herself an internationally known pianist, assisted in receiving distinguished U.N. delegate-guests during the coffee hour following the program. The Tcherepnines are conducting an advanced seminar at the Institute through July and August.

MRS. FRANCIS H. REDEWILL

LOS ANGELES

■ Though prospects are pleasing, the summer thus far has not been too exhilarating as far as the major local attractions are concerned. Repainting the interior of the sound shell at Hollywood Bowl, and hillside excavations west of the shell to provide additional parking space have increased the echo qualities of the shell.

The two symphonic and three "pops" programs thus far heard in the 34th season of "Symphonies Under the Stars" have been far too reverberating for this reviewer's pleasure, and have not been consistently aided by a revision of the amplification system. The two serious concerts heard prior to this magazine's July 18 deadline were both led by Georg Solti, the mercuric music director of the Frankfurt Opera. Again Solti displayed an undeniably theatrical flair in Tchaikovsky's "Pathétique" and Brahms' Fourth Symphonies. His tendency to highlight details at times impaired the sweep of the music and the cohesion of the orchestra, however, and the ensemble's tone was too brittle and its attacks at times frayed.

As accompanist for soprano Dorothy Kirsten in arias by Charpentier, Massenet, and Puccini on opening night (before 12,000 persons) and in Chopin's E Minor Piano Concerto with Claudio Arrau a few nights later, Solti gave superb support. He also won deserved ovations for his direction of Beethoven's third "Leonore" overture and Stravinsky's "The Firebird."

Miss Kirsten's voice still is much more effective in the opera hall than in the Bowl amphitheatre, where its coldness and remoteness seem accentuated. She was at her best with young baritone Harve Presnell in the duet, "Te souvient-il" from *Thais* and in Magda's evocative aria of youthful passion from the first act of *La Rondine*. Arrau's often brilliant performance of the Chopin was hampered by an over-amplified piano, with the second movement by far the most expressive portion of the offering.

Other early Bowl programs included a completely sold-out Rodgers and Hammerstein concert led by Johnny Green, with Jane Powell, Gordon MacRae, and Mildred Miller as the principal soloists; two Walt Disney nights featuring music from and a

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ballet of the most familiar characters from Disney's biggest film hits; and a Gershwin night with Oscar Levant as piano soloist in the Second Rhapsody and Concerto in F, and Marilynn Horne and Harve Presnell as vocalists. Unfortunately, conductor Carmen Dragon's lack of a real Gershwin style robbed this heavily attended event of spirit and sparkle.

As the Bowl entered its second third-of-a-century of symphonic service to the Southland it was saddened by the death of Hugo Kirchhofer, the kindly, always enthusiastic choral director and community sing leader who gave the canyon of Cahuenga Pass its name, and who created it as a shrine of music with Artie Mason Carter and other leaders in the years after the first World War. Kirchhofer had created the children's chorus in the shape of a cross for the Bowl's annual Easter sunrise services, and led them until the time of his death; he had led the Hollywood Community Sing since its inception in 1917, and had led community sings for years at Redlands Bowl.

■ The most varied season presented by James A. Doolittle in the city's Greek Theatre opened with the return of "Three for Tonight," the Paul Gregory-Charles Laughton dance and song divertissement starring Harry Belafonte and Marge and Gower Champion. As it was when premiered here last fall, it is still Belafonte's show and an often captivating piece of entertainment. Still, it is too intimate, really, to benefit from an outdoor presentation in a 5,000-seat amphitheatre, and the amplification (as last fall) still had frequent flaws to the discriminating ear.

There followed a sparkling 10-night run of *Wonderful Town* with the ebullient Carol Channing as Ruth, and Betty Gillet as Eileen. Production values were very high, and amplification was very loud—a chronic aspect of Greek Theatre presentations. Encouragingly high attendance was shown at both these offerings, and season sales for the forthcoming New York City Ballet and Katherine Dunham and Jose Greco dance troupes are at a new peak for this summer's Doolittle series.

■ Downtown at Philharmonic Auditorium the 18th season offered by the Los Angeles Civic Light Opera Association has been conservatively hewing to the tried-and-true line, with nary an original production planned. Lovely Jean Fenn was badly miscast in the opening *Kiss Me, Kate,* though she sang well. But Kate is just not right for this patrician-looking beauty with the golden voice. Settings, and particularly costuming, were at a surprising low for an Edwin Lester production. The touring company of *The Pajama Game,* which followed, offered far more scintillant and solid entertainment. Future events in the series (offered on an exchange basis with the San Francisco Civic Light Opera Association) are the return of *Kismet* (which originated here two summers ago) and the New York show *Plain and Fancy.*

C. SHARPLESS HICKMAN

CLEVELAND

■ Cleveland's musical appetite is being elaborately served during the summer months. With the sizzling heat soaring into the nineties, air-conditioned Public Auditorium opened its series of 12 Pop concerts by the Cleveland Orchestra, now in its 17th consecutive season. Louis Lane, talented young conductor who served his apprenticeship under George Szell six years ago and has since then always been associated with our orchestra, besides presiding over Canton's orchestra as permanent conductor is taking his place at the helm for the entire summer season. There will be no exorbitantly salaried guest conductors, a procedure that heretofore resulted in a heavy deficit for the summer venture. Associate manager George H. L. Smith, efficiently in charge of the series, finds this strategy a highly successful one. Larger crowds than in past seasons are highly appreciative of young Louis Lane's undeniable ability. Naturally, the musical fare is attuned to summer consumption. The first evening offered a Rodgers and Hammerstein Night with selections from *Carousel, King and I, South Pacific, State Fair,* and *Oklahoma.* A fine quartet of soloists —Beverley Bower, Winifred Heckman, William Carson, and John Tyers—appeared together with the Cleveland Orchestra Pops Chorus. The second concert on July 9th took on the aspect

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of a Viennese Night with music by Beethoven, Schubert, Mozart, and all the waltz Strausses. Soloist was concertmaster Ernest Kardos, who honored Fritz Kreisler with the veteran artist's "Caprice Viennois" and "Schoen Rosemarin." The other unusual event was the Concerto for three pianos and orchestra in F Major by Mozart. Three talented Cleveland pianists distinguished themselves in its performance: Eunice Podis and Jean Geis (both former winners of the Federation of Music Clubs prize), and Tung Kwong-Kwong. The ensemble was well integrated, with Louis Lane ably handling orchestra and soloists. A large audience of 6,000 applauded long and enthusiastically.

An all-American program is scheduled for the third concert, with music by Sousa, Grofe, Leroy Anderson, and a Concerto for Tap Dancer and Orchestra by Morton Gould—tap dancing by Danny Daniels. Why not? Summer is here for fun!

At the same time Musicarnival opened with *South Pacific* in its beautiful Tent Theatre and is selling out for four weeks in advance. Other attractions to follow at Musicarnival will be *Fledermaus, Brigadoon, Wish You Were Here,* and *Guys and Dolls.*

This latter was the opening attraction for Cain Park, the beautiful outdoor Theatre in Cleveland which opened on July 4th, interspersed with elaborate fireworks in the sky as a picturesque background. A spirited performance conducted by Frank Hruby brought delighted response from an audience of 2,600. *Guys and Dolls* is to be followed by *The Vagabond King, Where's Charley,* and *Wonderful Town*—each running two full weeks.

Mention should be made of this year's first attempt to evolve a festival on the pattern of Chicagoland; its first venture took place in the Arena with orchestras, bands, ensembles of 12 electric organs, baton twirling groups, accordion bands, choral groups, and ballroom dancing, besides selected soloists in the vocal and pianistic field. The Festival was sponsored by Halle's Department Stores, the Cleveland *Plain Dealer,* and Cleveland *News,* proceeds to be applied to the charities of these organizations. It was a four-hour event, and with more experience it is hoped that future events will be confined to shorter hours. However, an amazing amount of talent was discovered in the process.

ROSE WIDDER

BOSTON

■ There is no glossing over the fact that the determined effort made by the Boston Symphony Orchestra to interest New England business in helping to maintain the orchestra has been a dismal failure. In spite of the widest kind of publicity, in spite of almost full-page paid advertisements in the daily press, in spite of personal solicitation, the results to date have been so meager as scarcely to have justified the effort. But the effort had to be made and the effort will have to continue. The income-tax laws and the place of business as the fountain from which endowments flow dictate one of two courses: either business is to help the fine arts, or government on all levels will have to step in.

ELLIOT GRIFFIS, *well-known pianist, composer, and educator, recently returned from a six-week judging tour for the National Guild of Piano Teachers, including North Carolina, Michigan, Pennsylvania, and New York, reported that standards of piano playing are definitely improving. His own compositions—for voice, piano, and various instrumental groups—have been featured recently on numerous programs in Los Angeles and Fresno, Cal., and at the Composers Concerts in Carl Fischer's Sky Room in New York City.*

Happily there seems to be no prospect of a depression, but should one ever come along it would be an interesting question how many orchestras would continue running anywhere near their maximum artistic level. There is considerable weight of opinion in the area that municipal, state, and federal help is necessary in any case, but for those who fear the possible entrance of politics and control in our artistic institutions there is a glimmer of light.

One Foundation is priming the pump for Tanglewood and the Berkshire Music Center. Even more significant are the unencumbered gifts made this summer by business firms in the Boston area to support the enormously popular Esplanade Concerts. Founded 27 years ago by Arthur Fiedler, the free open-air programs have attracted audiences up to 25,000, with attendance estimated at 15,000. From the first these concerts depended on contributions and gifts to keep them going. When the Boston Symphony assumed direction of the concerts it also assumed a sizable yearly deficit.

In round numbers it costs about $1,500 to present each concert and with the general public anxious to attend but not so anxious to drop even ten cents in the contribution boxes (there is a strong tradition of free music in the Hub), the series is a matter of concern to the Symphony trustees. All the more encouraging, then, is the fact that corporations appear to be stepping into the picture. Eight large companies have each given a contribution large enough to guarantee almost an entire program apiece. In return the names of the companies are printed on the programs and announced at the close of each intermission talk given by Lanning Humphrey of the orchestra's publicity department. It is possible that this idea will catch on and that enough business concerns will be found to ensure the continuance of the series.

■ On the artistic front the Berkshire Festival opened with some absorbing music making. With much of the festival being devoted to Beethoven, the Kroll String Quartet presented three Beethoven Quartets for the first program on July 6. Charles Munch received a warm welcome from a large audience at the Theater-Concert Hall with a chamber orchestra playing a Bach Sinfonia and the Flute Suite No. 2, Stravinsky's Orpheus Ballet, and Mozart's "Prague" Symphony.

Thor Johnson, a Berkshire Music Center alumnus, took over the baton for the third program—a three-H program, including the Handel Concerto Grosso, the Hindemith "Schwanendreher" Concerto of Old Folk Melodies for viola and orchestra, and the Haydn Sinfonie Concertante (Op. 84) and Symphony No. 98. Particularly noteworthy in this program was the outstanding work of the soloists—Joseph de Pasquale in the Hindemith; Ralph Gomberg, oboe; Sherman Walt, bassoon; Richard Burgin, violin, and Samuel Mayes, cello, in the Haydn Sinfonie.

Munch returned for the first week's closing program with a glorious interpretation of the Bach Mass in B Minor. Excellent work by the soloists—Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor, and Donald Gramm, bass—well-adjusted singing by the Harvard Glee Club and Radcliffe Choral Society, and fine instrumental response from the orchestra all were welded into a vital and memorable performance by the conductor. And all this in a temperature of 100 degrees on the stage!

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PHILADELPHIA

■ Robin Hood Dell has maintained high artistic standards and has a good batting average on the weather, too. During the first four weeks not one concert was postponed. However, rain canceled the second half of the concert at which Rudolf Serkin was soloist. So the obliging Serkin, who had played the Brahms D Minor Concerto once, volunteered to repeat it the next night (without fee) because so many had been deterred from coming on account of threatening weather. His account of the Brahms each night was masterful, under Alfred Wallenstein's baton.

If a bit of municipal chauvinism may be indulged, Philadelphia has more musical dogs than New York. In Gotham a young woman barked more realistically than a dog—on cue, at any rate. But when André Kostelanetz presented Ferde Grofé's "Hudson River Suite" here, he had not one but two successful candidates. A basset hound got his picture, with Kostelanetz, on the front page of the morning *Inquirer*. But it was a German shepherd who barked at the concert. He missed his first cue, but came in later.

The Kostelanetz program, with Robert Merrill as soloist, drew the biggest audience of the season. The concert also presented the local premieres of Toch's "Circus Overture," an ingratiating work, and the former King of Cambodia's "Cambodian Suite," good dinner music. Merrill was in fine voice for four popular arias.

The second biggest audience of the season (four weeks of it, anyhow) was for Merrill's first wife, Roberta Peters, who once again proved herself a top artist in a variety of arias and lighter numbers. Erich Leinsdorf conducted. Leinsdorf also conducted the first two concerts—one with Verdi arias and the second act of *Butterfly*, featuring Licia Albanese, and one with the Singing City choruses directed by the gifted Elaine Brown.

Two leading violinists gave outstanding performances. Isaac Stern played in lofty vein, on a Beethoven program conducted by Pierre Monteux. The Seventh Symphony was another feature, in Monteux's admirably balanced, cogent reading. Both orchestra and audience joined in singing "Happy Birthday to You," recalling Monteux's 80th last April. We hope he conducts for at least 20 more! Monteux also brought freshness to the Franck Symphony on an all-orchestral program.

The other visiting violinist was Erica Morini, absent for too many seasons. She brought glowing technique and tone and a deeply felt interpretation to the Tchaikovsky. Alexander Hilsberg offered sterling support, and gave an exciting account of Tchaikovsky's Fourth Symphony.

Still another outstanding program was the Strauss bill—excerpts from Richard's *Der Rosenkavalier*, and from Johann's *Fledermaus* and *Gypsy Baron*. Martha Lipton, Brenda Lewis, and Marjorie Gordon caught the mood of each item, whether aria, duet, or trio, and Franz Allers conducted with a flair for the different kinds of Music.

Besides his "circus" program, Kostelanetz conducted a Gershwin program, with Zadel Skolovsky as soloist in the "Rhapsody in Blue." An evening of Gershwin ordinarily is a lot of Gershwin, but Kostelanetz made eminently palatable "An American in Paris," the "Cuban Overture," and Bennett's "Porgy and Bess" Symphonic Picture.

Wallenstein showed increasing stature as a conductor, not only in a discerning Brahms Second on the Serkin program, but in the *Meistersinger* Overture, which fairly sparkled.

At this writing there were still two weeks to go, listing a Viennese operetta program conducted by Julius Rudel; Efrem Kurtz conducting a symphonic program and one with Jan Peerce; Vladimir Golschmann conducting for Rudolf Firkusny and Constance Keene; and Leinsdorf returning for the Tchaikovsky finale with Alexander Uninsky.

■ Antony Terracciano, well-known impresario, will be general manager of the new Philadelphia Grand Opera Company, formed as a result of the recent merger of the Philadelphia Civic Grand Opera Company and the Philadelphia LaScala Opera Company. Dr. Chevalier L. Jackson, president of the organization, states that Mr. Terracciano will be in full charge of productions, engagement of artists, repertory, and administrative supervision. Humbert Pelosi, former manager of the LaScala group, has the title of "production consultant" with the new company. For its initial 1955-1956 season, the new Philadelphia Grand Opera Company will offer a subscription series of eight performances in the Academy of Music. The series will open on Thursday, Oct. 13, and continue until March.

SAMUEL L. SINGER

Lewisohn Stadium Concerts

The first week of Stadium Concerts, which were under the distinguished leadership of Dimitri Mitropoulos, after the spectacular opening with a Beethoven program and Rudolf Serkin as soloist, continued no less enjoyably. Michael Rabin played superbly the Brahms Violin Concerto in a program which also offered a searching reading of Vaughan Williams' Fourth Symphony. In tune with what the Stadium Concerts should offer to its clients, the Sauter-Finegan Jazzband and the Stadium Symphony shared the bill on June 23. Mitropoulos conducted Rolf Liebermann's Concerto for Jazz Band and Symphony Orchestra, which with the exception of the last movement and in spite of the virtuoso effort of the magnificent jazz ensemble and the conductor, did not impress us strongly. Morton Gould's Showpiece for Orchestra, however, which is honest and excellently scored music, was fervently applauded, as was an inspired reading of Schumann's Symphony in C Major. As a special attraction came Sauter-Finegan's Play Suite for Jazzband, alternately conducted by Mr. Finegan and Mr. Sauter, which scored a big hit. Seated on stage, as an attentive listener, Mr. Mitropoulos evidently shared the audience's enthusiasm.

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A Latin American Fiesta, with Nestor Chayres as vocal soloist and Jose Echaniz, pianist, in De Falla's "Nights in the Gardens of Spain," was conducted felicitously by D'Artega.

Pierre Monteux, the conductor of the second week, had led a festival concert in Amsterdam on Sunday night. On Monday evening he strode on stage at the Stadium and gave a memorable Beethoven program, with Mischa Elman playing the violin concerto with unsurpassable tonal beauty and musicianship. The collaboration of conductor, orchestra, and soloist was exemplary, and nobody could have noticed that there had not been any rehearsal with the conductor, due to Mr. Monteux' late arrival. The audience was enthusiastic in its acclaim. For the remainder of his tenure, Mr. Monteux gave finished readings of classical and romantic masterpieces, with Stell Anderson as soloist in Grieg's piano concerto. A Sigmund Romberg evening, conducted by Franz Allers, was the weekend fare. Soloists were Brenda Lewis, Walter, Cassel, Jim Hawthorne, Marni Nixon, Lee Cass, and David Brooks. The lilting melodies of Romberg, sung and played with gusto, enchanted the large audience.

Andre Kostelanetz, maestro of the third week, opened his series with a program featuring the Stadium premiere of the former King of Cambodia's "Cambodian Suite," a melodious and skillfully scored atmospheric composition. Soloist of the evening was Robert Merrill, who sang for his many admirers operatic excerpts and proved again his fine vocal and musical means. Roberta Peters also excelled in effective operatic numbers. Also played were Ernst Toch's brilliant and amusing "Circus Overture," Kay's "Saturday Night" (from the "Western World"), and the N. Y. premiere of Ferde Grofé's "Hudson River Suite," commissioned by Mr. Kostelanetz. Many special sound effects are used by Mr. Grofé, an old hand in brilliant orchestration, and the Suite was enthusiastically applauded by the audience. Vera Franceschi was soloist in Mendelssohn's Piano Concerto in G Minor and played it with brilliance and imagination during Mr. Kostelanetz' final appearance this season. The rest of the excellently planned and conducted program were works by Glinka and Ravel and Jerome Kern's Scenario for Orchestra on Themes from *Show Boat*.

A concert performance of Johann Strauss' *The Gipsy Baron*, with Eva Likova, Madelaine Chambers, Gloria Lane, Robert Rounseville, Howard Fried, and David Aiken as soloists, and conducted by Julius Rudel, was sung in the English translation of Ruth and Thomas Martin. Though the performance did ample justice to the music, one missed the fun and the visual effects of the stage action. The Ballet Russe de Monte Carlo occupied the Stadium Stage on Saturday night.

The 25th annual George Gershwin Concert, conducted by Alexander Smallens who opened with this program his yearly guest performances at the Stadium, had the benefit of a stellar cast. Leontyne Price, soprano, and William Warfield, baritone, sang Gershwin's immortal melodies, and Earl Wild was soloist in the Piano Concerto and the Rhapsody in Blue. The sell-out audience feted soloists and conductor exuberantly. During intermission Mrs. Guggenheimer (the Stadium's beloved "Minnie") received a citation and scroll from the Interfaith Movement in recognition of distinguished service in the cause of brotherhood.

Following an orchestral program, Mr. Smallens at his next concert had two soloists — Jeanne Mitchell who played the Bruch Violin Concerto in G Minor, and Robert Goldsand in Rachmaninoff's C Minor Piano Concerto. The latter played the work with technical brilliance and Chopin-like delicacy, a conception revealing new aspects but unusual with regard to interpretations the work has received before. Miss Mitchell played the Bruch Concerto with fine technical and musical awareness.

For his final concert this season, Mr. Smallens had the assistance of Erica Morini who played Wieniawski's D Major Violin Concerto masterfully. The orchestral numbers of the program were Handel-Harty's "Water Music" Suite, Mozart's "Jupiter" Symphony, and Wagner's Siegfried Idyl in excellent interpretations.

The annual Italian Night, with Alfredo Antonini conducting and Eileen Farrell, Laurel Hurley, and Jan Peerce as soloists, concluded the fourth week in exciting fashion. H. W. L.

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Tamiment Chamber Music Festival

A two-hour ride from New York, in the foothills of the Pocono mountains, lies Tamiment, a camp-hotel, where during the height of the season more than 100 people go for swimming, golfing, and other sports, and also for a diversified schedule of entertainment. There are a lecture series by prominent speakers, a stock company which offers musical reviews each week composed and written by a resident staff, a movie house, and an extensive musical program. A Tamiment award for a string quartet is given yearly to the best submitted score which is judged by distinguished authorities, among them Dimitri Mitropoulos, celebrated director of the N. Y. Philharmonic-Symphony. No prize was given in 1955 because the judges agreed unanimously that none of the works submitted deserved this distinction.

From June 23 to 26, a chamber music festival was held, with the Curtis Quartet (Messrs. Brodsky, Serratos, Aronoff, Cole) performing most frequently, and with Martha Massena (pianist), Guido Mecoli (clarinet), Sol Schoenbach (bassoon), Ward Fean (French horn), Wilfred Batchelder (double bass) and Vladimir Sokoloff (pianist) as participating artists. They played works by Haydn, Villa-Lobos, Dittersdorf, Beethoven, Mozart, Schubert, Tchaikovsky, and Brahms. The crowning event of the festival was a program offered by the New Chamber Orchestra of Philadelphia, Sam Morgenstern, conductor.

This concert opened with the charming Suite in A by Scarlatti, played with sensitivity and tonal beauty. The conductor led his forces with stylistic assurance and deep musical introspection. It was followed by Couperin's Concert Piece for cello and orchestra played by the superb cellist of the Curtis Quartet, Orlando Cole. His musicality, tasteful phrasing, immaculate technical delivery were of the highest standard; the performance was a gem-like integration of solo and accompaniment. A straightforward interpretation of Bach's Concerto for two violins and orchestra in D Minor with Jascha Brodsky and Enrique Serratos, also members of the Curtis String Quartet, closed the first program half. The second part of the evening opened with Turina's La Oracion del Torero (originally a string quartet, but adapted for string orchestra by the composer), a colorful, romantic work of poetic content and melodic richness, followed by Prokofiev's Overture on a Hebrew Theme, which was played with rhythmic incisiveness and lively musicianship, and was received with enthusiasm by the large audience. As closing number of this most successful evening the orchestra played with aplomb and sensuous tone Elgar's Introduction and Allegro.

This festival does not mark the ending of music at Tamiment. In August Zvi Zeitlin, violinist, David Nadien, violinist, and Emilio Osta and Teresita will appear in recital, and the Ballet Repertory Dancers and Jerome Rappaport fulfill repeat engagements.

H. W. L.

Moravian Festival and Seminar

More than 125 persons registered for the seminar of the Third Early American Moravian Music Festival and Seminar, from June 20-26, at Salem College, Winston-Salem, North Carolina. The eight festival concerts in Memorial Hall drew overflow audiences and nationwide attention as Dr. Thor Johnson, musical director, led the musicians through musical finds that, according to historians, will sooner or later bring about major changes in textbooks on American music history. Traditions of the Salem settlement where the festival took place were publicized during the week.

The event was opened Monday night, June 20, by the sounding of the conch shell by Donald McCorkle, Salem musicologist. The conch was used during the days of the settlers to sound the hours. Thirty minutes prior to each evening concert, the Salem Band presented a prelude of chorales on Salem Square under the direction of Austin Burke. A noted music critic, Olin Downes, in town for the festival, said the event "has no parallel as regards the music presented or the circumstances of its performance."

For instance, the concerts were made up of sacred and secular music composed by Moravian settlers who came to America in 1735 and eventually settled in Salem, now Winston-Salem. They included, too, such works as Mozart's Concerto in F major and episodes from Haydn's "The Creation," parts of which were found in the Moravian archives in Winston-Salem, along with more than 1,500 compositions by the Moravians. Nineteen of these Moravian works received first modern performances, while several were played from the original, wax-covered manuscripts.

Receiving modern performances were six quintets by Johann Friedrich Peter; the Trio No. 2 in G Major, Opus 53, by Paul Wranitzky; "I Love to Dwell in Spirit," By David Moritz Michael; "I will Make an Everlasting Covenant," by Peter; the Capriccio No. 3 in F minor ("Dokente") by Johann Baptist Wanhal; Symphony in D Major, by Josef Riepel; "Duo No. 3 in F Major," by Johann Friedrich Grenser; "Symphony in C Major," by Johann Gabriel Meder; "Blessed are They," by Peter; "O Sacred Head, Now Wounded," by Johannes Herbst; Trio No. 1 in E-flat Major, Opus 3," by John Antes; "Parthia No. 1 in E-flat Major," by Michael; "Symphony in D Major," by Adalbert Gyrowetz; "All the World Shall Sing His Praise," by Francis Florentine Hagen.

Of the works of the eighteenth century Moravian composers, the quintets of Peter received most attention as they opened six of the eight concerts. Peter, educated in Europe, did most of his composing within a 10-year period while he was in the Salem settlement in the 1780s as a minister, teacher, and music director. He is known as the composer of the first chamber music written in America, and his quintets, written for two violins, two violas, and a violoncello, are reminiscent of the works of Haydn and Mozart.

Like the Peter quintets, many of the compositions played in the festival were chamber works—that is, scored for small groups of performers.

Miss Nosler, of Chicago, gave deeply moving interpretations of "I Love to Dwell in Spirit," "My Savior Lies in Anguish," "I will Make an Everlasting Covenant," six sacred songs by Carl Philipp Emanuel Bach, and four episodes from "The Creation," in which she was featured with Mr. Faust and Mr. Hamner.

Three musical instruments—a violin, viola, and violoncello, that were used in Salem in the 1780s to perform the Peter quintets and recently found in the vicinity of the settlement—were restored in time for use in the performances of that composer's works.

The final concert featured the combined seminar and festival choruses, the festival orchestra (Dr. Johnson conducting), the Salem Band, and the organ, played by Margaret Vardell.

Mr. McCorkle will continue his research into the music in the Moravian archives in Winston-Salem, and in 1957 another festival will be presented to offer the long-neglected music to the public.

Already some of the 1955 festival compositions have been published. Scores of the six Peter quintets were printed by H. W. Peter Company, along with ten of Peter's songs. Two or three long-playing records of the music also will be released soon.

MRS. JACKIE D. OWEN

FESTIVAL NEWS

■ The Empire State Music Festival's initial performance takes place at the Festival site in Ellenville, N. Y., Wednesday Evening, August 3, with a concert by the Symphony of the Air, Eduard Van Beinum conducting. Mr. Van Beinum will also conduct the concerts on August 5 and 7.

On-the-spot operations like construction of the 4,000-seat natural amphitheatre, roads leading to it, and parking lots, installation of electricity and grading, are in the hands of the Catskill Mountains Civic Corporation, a group of local merchants, professional and business people, and hotel owners.

The Empire State Festival office in New York City is in charge of programs, artistic personnel, and procuring and erecting the stage, dressing rooms, tent (which will shelter half the seats in case of rain), advertising, publicity, and concessionaire arrangements.

Weekly format for the August 3 to September 4 season is: Symphony concerts Wednesday and Friday evenings, and late Sunday afternoons. Opera Thursday and Saturday nights.

For the symphony concerts, regularly scheduled for Wednesday and Friday evenings, and late Sunday afternoons, conductors, in addition to Mr. Van Beinum, include Morton Gould, Alfred Wallenstein, and Erich Leinsdorf.

Operas, which will be presented regularly on Thursday and Saturday evenings are set as follows:

August 4 and 6, *La Bohème* (Emerson Buckley, Conductor); August 11 and 13, *Madama Butterfly* (Emerson Buckley, Conductor); August 18 and 20, *La Traviata* (Emerson Buckley, Conductor); August 25 and 27, *Cosi Fan Tutte* (Tibor Kozma, Conductor); August 24 and 26—The regular symphony concert will be replaced by a performance of Jose Limon and Co., in Spanish dances, and a presentation of the one-act opera, *Love Triumphant*, by Cimarosa (Hugh Ross, Director); September 2 and 3—For Friday and Saturday of the final week of the Festival there will be a featured specialty—*The Tempest*—a Festival play based on Shakespeare's *The Tempest*, with incidental music by Jan Sibelius (Opus 109), staged by Basil Langton, and conducted by Hugh Ross.

■ A music festival unique in America will be one of the highlights of the summer season in the Berkshire

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Mountains of Massachusetts. It is the second annual Festival of Early Music, to be presented by the New York Pro Musica Antiqua in the Town Hall at Stockbridge, Massachusetts, beginning August 13. A series of four Saturday evening concerts, extending through September 3, and a Sunday evening concert on September 4 are scheduled, at which French, English, Spanish, Italian, and German music of Middle Ages, Renaissance, and Early Baroque periods will be presented.

Again this year, as at the first festival presented by the New York Pro Musica Antiqua in the Berkshires last August, numerous works of early music never before performed in this country—indeed, not performed anywhere for centuries—will be heard.

The Stockbridge festival will be presented by six singers and four instrumentalists (the latter, incidentally, using authentic reproductions of musical instruments employed in performance of music in Medieval, Renaissance, and Early Baroque times, including recorders, harpsichord, viols, etc.). The musicians, along with husbands or wives, have moved for the summer to a 20-room country house near Lenox to prepare for the forthcoming festival concerts and for the concerts they will give in New York City and elsewhere next winter.

■ The American Mozart Festival, commemorating the 200th anniversary of the birth of Wolfgang Amadeus Mozart, will be held at Columbia University in April, 1956. The festival, to encompass the theme "Mozart, His Life and Times," will be held over a four-day period beginning April 24. Concerts, with outstanding interpreters of Mozart participating; exhibitions of paintings and manuscripts relating to the times of the composer; and lectures dealing with the influence of his work on the literary and dramatic arts are the activities being planned during the festival.

The Austrian Government has promised cooperation by contributing to the festival memorabilia from the composer's birthplace and from the Mozarteum in Salzburg.

Emphasis during the festival will be placed on the composer's works. Thomas Scherman, an alumnus of Columbia, and recipient of Columbia's Medal for Excellence in 1952, will conduct the Little Orchestra Society in two of the four evening concerts which will be held in McMillin Theatre on the campus. Concerts will consist of orchestral and chamber music works. Distinguished soloists, renowned for their interpretation of Mozart, will be announced at a later date.

■ The eighth annual Ventnor Summer Music Festival will again be held on the Ventnor, N. J., Pier every Tuesday evening in August. Artists to appear are: Aug. 2, Dolores Wilson, coloratura; Aug. 9, Benno and Sylvia Rabinof, violin-piano duo; Aug. 16, Jacob Lateiner, pianist; Aug. 23, Leonard Rose, cellist; Aug. 30, Robert Merrill, baritone. For further information, please contact Mrs. Nathan Hoffman, 15 S. New Haven Ave., Ventnor, N. J. (Ventnor is a residential suburb of Atlantic City.)

NATIONAL NOTES . . . . . .

Arthur M. Abell, for many year's this magazine's Berlin correspondent, will have a new book on the stands in September. His "Talks With Great Composers," to be published by Philosophical Library, contains the author's memoirs of such musical greats as Brahms, Richard Strauss, Puccini, Humperdinck, and Grieg, who were personal friends of the author. . . . **Kenneth L. Allen, Jr.,** of Kenneth Allen Associates, Inc., has been re-elected president of the Independent Concert Managers Assn. Other officers elected are **Herbert Barrett** of Herbert Barrett Mgt.; **Eastman Boomer** of Giesen & Boomer, Inc., vice presidents; **David Libidins** of David Libidins Independent Concert Mgt., secretary; **J. H. Meyer** of Meyer Mgt. Corp., treasurer. . . . **Alfred Wallenstein** has decided to make the 1955-56 season his last witth the Los Angeles Philharmonic Orchestra, although he has agreed to return as guest conductor for a music festival in the 1956-57 season. Mr. Wallenstein felt that after 12 years in his present post he wanted to explore new musical fields. . . . **Local 802,** American Federation of Musicians, recently presented a memorial plaque to **Walter W.** and **George W. Naumburg** to mark the 50th anniversary of the founding of the Naumburg Symphony Concerts (on the Mall in Central Park) by their father, Elkan Naumburg. . . . **Colbert - LaBerge Concert Mgt.** and **Lauren & Hokanson Artists Mgt., Inc.,** combined their activities on July 1, to be known as **Concert Associates, Inc.,** with offices at 36 W. 57th St., N. Y. C. Directors are Henry Colbert, Ann Colbert, Janet Lauren, and Ruth Hokanson. Lilian Murtagh continues as manager of the Organ Division. . . . **Saramae Endich,** young American soprano, appeared at the Tanglewood Festival on July 16 as soloist in a performance of Vivaldi's "Gloria." She will also appear as Emily Dickenson in a performance of the second act of Jan Meyerowitz' "Eastward of Eden" at the Tanglewood Music School. . . **Mary MacKenzie,** contralto, and **Martin Canin,** pianist, have been awarded management contracts by the National Music League, America's only nonprofit concert Management. . . . **Mrs. Genia Cherkassky** has been appointed executive secretary of the American Choral Foundation, Inc., as of June 1, 1955. . . . **Dr. Moshe Paranov,** director off the Julius Hartt Musical Foundation in Hartford, Conn., has been engaged for a second consecutive season as musical director and conductor of the Brockton Orchestral Society, Inc., of Brockton, Mass.

THE INTERNATIONAL SCENE

VIENNA

■ This year the Vienna Festival had, for the first time, its own special artistic physiognomy. The contemporary music festival of the Konzerthausgesellschaft, always a valuable and important center of the Festival weeks, this year wasn't even as modern as usual. The Philadelphia Orchestra, with famous soloists, offered splendid concerts. The other events, except for a small fraction, were the usual popular feasts with Johann Strauss melodies and operettas. The concerts, a dance festival, and the guest performances of the grandiose Piccolo Teatro in Milan and the Shakespeare Memorial Theatre of Stratford-on-Avon reached a high artistic level.

What Vienna missed during an entire year—the art of great conductors—it now received with gratitude. Leopold Stokowski, for the first time in Vienna, opened the Festival weeks with the Vienna Philharmonic. One expected a dual between the great orchestra which would defend its Viennese style zealously against the foreign musician and great conductor who has developed his own characteristic manner in grouping the orchestra and making it sound. It ended in a complete victory for Stokowski. Never were the sound and the precision of the orchestra as perfect as on this occasion, nor has Vienna ever heard such a performance of Tchaikovsky's 5th Symphony nor such beautiful interpretations of Mozart's G Minor and Brahms 2nd. Stokowski's triumph was complete. Again, the fire and spirituality of a great musician like Otto Klemperer conquered the orchestra. Mozart's C Major Symphony was more virile, meaningful, and breathtaking in its final movement than ever, and Mahler's 4th Symphony—his works still do not occupy the place due them on Vienna concert programs—was unsentimental, opposed to the romanticism of Bruno Walter but perhaps even more impressive.

The visit of the Philadelphia Orchestra also resulted in an important triumph for this great organization. Vienna, too, homestead of the famous Vienna Philharmonic Orchestra, acknowledged enthusiastically the singular quality of the visiting musicians, the fantastic sound of the strings, the unique woodwinds, and the beguiling virtuosity and brilliance of the entire ensemble. After a classic and half modern concert (the encores were in deference to the local spirit: Johann Strauss Waltzes) one regretted only that Eugene Ormandy often approaches his task with the finest of instruments but without spiritual finesse. When Ormandy shortly afterwards conducted the Vienna Philharmonic, comparisons were out of place. One could not remember having heard the Vienna Orchestra in as bad shape as it was at this concert.

A splendid conductor was André Cluytens, who offered an evening of contemporary music and a memorable concert performance of Debussy's *Pelléas and Mélisande,* with soloists from the Paris Opera. Also, Nino Sanzogno was very successful in conducting a concert of difficult contemporary works. Joseph Krips, after five years absence, returned to Vienna to conduct Bruckner's 5th Symphony and Beethoven's G Major Concerto with Arrau as soloist. Karajan, due to sickness, had asked him to conduct one concert of the Karajan cycle. For its last concert, Karajan returned to the stage to lead the 9th Symphony of Beethoven. But this was less a crowning event of the Festival weeks than a self-indulgent finale to a theatrical exhibition. Great contemporary works this time were less in evidence. However, the rich tonal masses of the Turangalila Symphony by Messiaen (under Rudolf Albert) stunned the audience as much as they had at performances elsewhere. The opera *Columbus* by Werner Egk (conducted on this occasion by the composer) is a plastic and effective work, as is the dramatic cantata "Agamemnon Has To Die" by the Viennese Paul Angerer.

Anton Heiller, the extremely gifted Viennese composer, created with his cantata of songs a deep and impressive composition which, however, is too long and somewhat diffuse. The Violin Concerto by Paragallo, the 6th Symphony by Johann Nepomuk David, the Cantata "Prayers of Kierkegaard" by Samuel Barber, and the Chamber Concerto by Boris Blacher (conducted by the young American Paul Strauss) were all well received. The concerto for orchestra and jazz band by Rolf Liebermann (conducted by Massimo Freccia and the jazz band of Kurt Edelhagen) was more violently discussed then the composition merits. Unanimously rejected (which happens rarely in Vienna) was a piece by Bondeville, director of the Paris Opera. To give more glamor to the festival week, famous soloists appeared in virtuoso programs: Brailowsky, Arrau, Francescatti, Milstein, were feted extravagantly. Ralph Kirkpatrick, in a Bach evening, was an agreeable exception. His artistic and self-effacing but deep musicianship convinced his appreciative audience of the real values of music. A beautiful experience was Hugo Wolf's Italienisches Liederbuch as sung by Irmgard Seefried and Dietrich Fischer-Dieskau.

A slight disappointment was the Festival of the Dance at the folk

Photo: Elfriede Broneder

During the recent European tour of the Philadelphia Orchestra, the Vienna Philharmonic were hosts at the "Heurigen," and Met soprano Hilda Guedon sang Viennese folk songs. The above picture shows members of the Vienna Philharmonic (playing), HILDA GUEDON *(seated), and* EUGENE ORMANDY, *conductor of the Philadelphia Orchestra.*

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opera. The Imperial Ballet of Japan is not always an impressive imitation of the old Japanese ballet art. And the ballet of the Belgrade National Theatre is an unimportant ensemble. It is not easily understood why for this Festival of the Dance the N. Y. City Ballet, in Europe at the time, was not invited. Was it feared that its success would overshadow that of the Vienna Opera Ballet? The Ballet of the Berlin Municipal Opera with Tatjana Gsovsky was at least interesting, but the experiment to recreate *Hamlet* as a pantomime was a failure. No relationship was discernible between the dancing and the excellent music of Boris Blacher.

DR. ERICH JANTSCH

LONDON

■ The Summer music season here is one of exceptional activity and interest, and includes opera, ballet, concerts, and recitals, the majority of which have drawn large audiences, among whom were many Americans.

The London-Mozart players have concluded their season, which has been so successful that in order to ensure admission to their concerts—all of which are at the Festival Hall—it is advisable for visitors to become a member of the Society. At the final concert Denis Matthews—an outstanding interpreter of Mozart among British pianists—was soloist in the F Major Concerto (K. 413) and the C Major Concerto (K. 503). The Symphony was Haydn's "Military" (No. 100). The founder and conductor of this excellent body of players, Harry Blech, may take credit for this splendid achievement.

■ Cantelli is conducting four concerts with the Philharmonia, each of which is entirely orchestral. At the first, the symphony was Beethoven's 8th; later in the evening Cantelli displayed his astonishing virtuosity in Debussy's "Nuages - Fêtes," followed by Respighi's "The Pines of Rome"—which attracts many Italian conductors, though musically it scarcely justifies such consideration.

■ The London Philharmonic Orchestra was under the direction of Massimo Freccia, Music Director and Conductor of the Baltimore Symphony Orchestra. This was his second appearance here, and the main item in his program was the London premiere of Samuel Barber's "Prayers of Kierkegaard" for three soloists, chorus, and a very large orchestra. The new work attracted a considerable degree of interest. It is brilliantly scored and the choral portions were sung by the London Philharmonic Choir.

■ Another conductor at present resident in the U.S.A. is George Hurst, of Scottish birth. He gave a Brahms program with the Philharmonia, including the "Tragic" Overture and First Symphony—the latter bringing the concert to a brilliant conclusion. George Hurst is an admirably equipped

conductor, and it is hoped that he will make further appearances in this country.

■ The Israeli Philharmonic Orchestra is touring Europe, and has already given concerts in many of the largest cities in Great Britain. The sponsoring bodies for the tour are the Jewish National Fund and the Friends of the Orchestra. A very instructive brochure was issued giving details of the Orchestra's foundation and history. Its final London concert was at the Festival Hall—which was packed to capacity—and conducted by Paul Paray, who is no stranger to London audiences. The opening item, Bach's Toccata and Fugue in D Minor, at once demonstrated the virtuosity of the orchestra. This writer has rarely, if ever, in many years of concert going heard such a gorgeous volume and quality of tone in the string section, which obviously contains a large number of top-rank musicians. If the woodwind section is not quite of the same quality, the standard is nevertheless very high. A set of Israeli Dances by Marc Lavery—comprising a Sheperd's Dance, an Oriental Dance, a Yeminite Dance, and the Hora—created a favorable impression, particularly the last one, which is of Roumanian origin. The orchestra's greatest triumph, however, was in Dukas' "L'Apprenti Sorcier," which was played with the utmost brilliance and sonority, and most elquently read by Paray. The second half was devoted to Tchaikovsky's 4th Symphony, in which the tone was of compelling splendor, but the conductor's interpretation lacked the dynamic power and intensity of expression necessary for a completely satisfying performance.

The Little Singers of Paris, who gave a concert at the Festival Hall last fall, are now appearing at the Palace Theater under their conductor Msgr. Maillet. Their program was divided into two parts—serious, for which they wear surplices; and secular, for which they change into more suitable attire. Their singing throughout was of a fine standard, and Msgr. Maillet obtains an excellent balance.

■ Glyndebourne is celebrating its "coming of age," having been founded in 1934. I shall always treasure my first visit at about that time. It was an unforgettable experience. In a foreword to this year's Festival Programme Book, Mr. John Christie writes of these early days, when the Opera House held only 310 seats. The stage was about 40 feet deep and there was only one dressing room for the men and one for the women. Vast improvements have taken place since then. There are now seating accommodations for 750—each seat having a clear view of the stage, which has been considerably enlarged. John Christie was recently honored by the Queen with the C. H. No man in the history of opera has done more to deserve this. It should be every genuine opera lover's ambition to visit Glyndebourne at least once if at all possible. The opening opera in 1934 was *Figaro,* and it was a fitting choice that this same opera should open the present season. Sena Jurinac was the Countess, and the American Frances Bible the Cherubino at the first few performances, succeeded later by Risë Stevens. There was a new production by Oliver Messel. The remainder of the repertoire comprised *Il Barbiere, Don Giovanni, The Rake's Progress,* all of which were given last year, but in addition there was the first production at Glyndebourne of Rossini's *Le Comte Ory.* This was originally produced at the 1954 Edinburgh Festival by this Company and reviewed in *Musical Courier* in that year's October issue. Lucine Amara from the "Met" is again a member of the company, and appears in *Don Giovanni* as Donna Elvira, taking this role over from Jurinac, who is now the Donna Anna.

■ Victoria de los Angeles gave a recital at the Festival Hall, and opened with Sacrati's "Proserpina" and Scarlatti's "La Violette"—both sung with melting beauty of tone. The Brahms and Schubert groups which followed suited her less, but some Fauré and Ravel (Kaddish) were notable for exquisite variety of tone color. It was, however, in the Spanish songs that she roused the audience to a high pitch of enthusiasm, especially those of Granados and de Falla. She was in superb voice and an object lesson to any student in the art of singing. She gave several encores, and only when Gerald Moore (who accompanied throughout with flawless skill) came forward and politely closed the lid of the piano did the audience reluctantly leave the hall. ARTHUR NOTCUTT

FRANCE

■ After Paris and Bordeaux, those attending the festival of Strasbourg had the pleasure of listening to two concerts of the Philadelphia Orchestra conducted by Ormandy. This first visit of the celebrated ensemble in the capital of Alsace Lorraine had attracted a considerable crowd and a great number of Germans across the Rhine. The brilliant qualities of the orchestra were known in advance, and I will mention only the highlights of the program: Prelude and Allegro by Couperin - Milhaud, "Classical" Symphony by Prokofieff, "Louisiana Suite" by Virgil Thompson, and the four serious songs by Brahms sung by American baritone William Warfield with beautifully colored voice and moving purity. The success of the two evenings was stronger than I can describe. They were followed by a brilliant reception given for Mr. and Mrs. Ormandy.

■ I appreciated equally two concerts given by local organizations, remarkable for different reasons: the new chamber orchestra and the orchestra of Radio Strasbourg, conducted respectively by E. Bour and Louis Martin, the latter, in my opinion, one of the best French conductors. Of the program I mention the "Dumbarton Oaks" Concerto by Stravinsky and the superb Second Suite by Enesco, also the Concerto for two pianos by Bartok, played by the duo-piano team, Reding and Piette, with burning intensity and perfect coordination.

■ Every year, the feast of Joan of Arc, burned at the stake in Rouen in 1431, is piously celebrated in the city of this martyr. This year a grandiose performance of Joan at the Stake—

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an oratorio by Paul Claudel, music by Arthur Honegger—took place in the courtyard of the famed palace of justice, a showpiece of Renaissance architecture, which by now has lost the vestiges of destruction inflicted on it by the war. This magnificent courtyard, whose 15th-century stone pillars reach impressively into the starlit sky, is a dream-like background for this moving work. The oratorio was given before a large and heterogeneous crowd, and the success it has always enjoyed at the Paris Opera was repeated.

■ A few kilometers from Paris, Enghien les Bains is a small but famous health resort. Its elegant theater, ravishing lake, and casino, offer Parisians a festival attended by the elite. Of the ballet evening, I want to single out the success of *Balance à Trois* (book by Nepo, music by J. M. Damase), which has great qualities of rhythmical charm and other youthful and remarkable characteristics. The choreography by Babilée, who danced with his colleagues Kaliougny and Violette Verdy, was highly imaginative. One regrets more and more the departure from the opera of these two admirable dancers. The musical events were presented by an ensemble from the Scala of Milan in which excelled the tenor Tagliavini, the bass Roma, the soprano Maria Curtis Verna, and the contralto Lazzarini. Under the direction of Narducci, they gave an excellent performance of *The Masked Ball* by Verdi. The *clou* of the festival was a performance of Tomasi's opera *L'Atlantide*. Since it will also be performed at the festival of Vichy, I am postponing my account for that occasion.

■ The artistic manifestations offered by the U.S. under the motto "Salute to France" continued with evenings of the N. Y. City Ballet. Needless to say, this ensemble, one of the best in the world, accumulates laurels everywhere. In the hands of Balanchine it is an instrument of great precision with a soul of music and poetry. The *Serenade* by Tchaikovsky possessed an incontestable lure; *Western Symphony* was magnificently danced by Melissa Hayden, Magallanes, LeClercq, and Jacques d'Amboise; but the new choreography by Robbins for *The Afternoon of a Faun* created the highest degree of curiosity. I appreciated most the inventive merits, beauty, in movement, and, before all, the mysterious art which emanates from Le Clercq. On the other hand, the "Scotch" Symphony by Mendelssohn was a letdown in spite of the artful interpretations by Maria Tallchief and Eglevsky. As for Jacques d'Amboise, he made a strong impression and has already been called a new Nijinsky.

■ A few words about *Oklahoma*. The music is both langorous and tender, facile and banal. It gave opportunity to Jack Cassidy and Shirley Jones, and especially to the fine dancers, guided imaginatively by Agnes de Mille, to conquer the Persians, although the subject of the work is rather trite and the décors naive.

■ The opera of Peking produced here an extraordinary effect, which resulted in limitless enthusiasm from the audience. They are admirable actors who offered us a mixture of symbolism and innocence refined by centuries of cultural development. Dressed in sumptuous and brilliant costumes, they repeatedly showed acrobatics of an aerial flexibility. Their triumph is the mime drama and the suggestive gesture, to the sound of a music entirely different from ours which one cannot easily analyze. A kind of violin with two strings, the Sonah, an oboe, and lots of percussion instruments suffice to create an inescapably magical and beguiling impression. The success was such that the engagement had to be extended.

■ The concerts at the Sainte Chapelle every year attract huge crowds, thanks to the beauty of the incomparable stained glass windows and the purity of the religious music which could not be played in more appropriate surroundings. The French premiere of the Cantata "Santa Teodosia" by Alessandro Scarlatti, played by the chamber orchestra of the radio, chorus, and soloists under the direction of the eminent P. Capdevielle, and an evening of spirituals with the American singers E. Peterson, Gordon Hith, Vera Little, and Marvin Hayes, were particularly lauded. I have too little space to pay admiring homage to our great compatriots Zino Francescatti, and Robert and Gaby Casadesus. They know of my veneration and one can only state again how much they are loved by the French public which comes in droves to acclaim them.

■ I will close with a few remarks on the last performance of this spring season: *Romeo and Juliet* by Berlioz, as staged in the floodlighted quadrangle of the Louvre—an unforgettable sight. But is the quadrangle not too sumptuous, too grandiose to lend itself to other festivities than royal entertainment? In spite of the prodigious accomplishments of the stage director, Grenier, and the talent of the dancers of the Marquis de Cuevas and the stars—Marjorie Tallchief, Skibine, Golovine—one had the impression he was looking through the wrong end of opera glasses. The music also suffered from the necessity of amplification, and the chorus and the orchestra of the Concerts Colonne, conducted by Jean Martinon, did not sound as one would have wished. A very elegant audience of Parisian notables and distinguished visitors nevertheless applauded with fervor this sensational production.

SUZANNE DEMARQUEZ

BADEN-BADEN WORLD MUSIC FESTIVAL

■ This year's Festival of the ISCM was sponsored by the Baden-Baden Suedwestfunk, the foremost German broadcast station. Like most of these expositions dedicated exclusively to modern music, it hardly provided the obliging answers to the questions with which one travels to such summary surveys, but only posed new questions which everybody has to answer for himself. There exists nothing like an all-comprehensive style in contemporary music. Much as the dodecaphonists predominated in the programs, 12-tone technique is by no means as compulsory a method for today's composers as former techniques have been for their contemporaries.

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In six concerts about one hundred works by composers from fourteen nations on four continents were performed—more than the half of which were written in a more or less strict 12-tone manner. One of the typical examples of its misuse were the two-piano movements "Alpha and Beta" by the Japanese Makato Moroi. The difference between its simple-minded substance and the highly complicated form of expression is even more striking than in Herbert Brün's (Israel) String Quartet, which camouflages poverty of invention with some rhythmic finesse—both works challenging one to count the notes instead of listening to their musical texture. Two Northern composers fared no better. In Ingvar Lindholm's (Sweden) Concertino for Flute, Oboe, Cor anglaise and Cello, the 12-tone technique adds only fashionable *chi-chi* to an otherwise sound and robust composition, while the Quartet for Wind Instruments by Knut Wiggen (Norway) was, in spite of the composer's quoting of Webern, so immature that it was laughed at by the audience. Misuse of 12-tone technique, however, is no privilege of border nations (Randnationen). It may happen as well in Germany—it did in the commonplace "Lied of the Centaurs" by Markus Lehmann—as in music's own country, Italy. Neither Riccardo Nielsen's Sonata for Two Pianos, which suffers from anemia, nor Gino Contilli's Suite for Strings, Piano, and Percussion, so obviously a piece in the Respighi-Pizzetti tradition, required its adaptation. Even Dallapiccola's "Variazioni per Orchestra," a new version of an earlier piano composition, did not convince me of the "must" behind its technique. It seems so contrary to the full-blooded musical temperament of this composer and loses all structural meaning in the nearly impressionist make-up of the orchestration that one cannot but ask why it is used at all. In any case, this was such vital music that one was only too willing to stop questioning and criticizing just to listen to its uninterrupted flow of invention.

There were, however, two examples of perfect mastery within this idiom: the "Actus Tragicus" for ten solo instruments by the American Erich-Itor Kahn, and Wolfgang Fortner's (Germany) "The Creation," based on a work by James Weldon Johnson. The tragedy which happens in the "Actus Tragicus" is not a story realized with illustrative means, but rests exclusively in the compositorial proceedings: the conflict arises the moment the 12-tone subject appears in a harmonized form but is rejected by the other voices until it breaks up; it is the complete bankruptcy of tonality, realized with legitimate musical means. "The Creation," written for baritone and orchestra, uses seven variations of the basic row for the seven days of the creation. To this practice Fortner adds as a further formal obligation a series of corresponding rhythms and—according to the text—refrains. If one knows that he has used for the final Amen the compositorial technique of the isorhythmic motet of the 14th century, one may wonder how such a highbrow method combines with Weldon's wonderfully simple poetry, but the result is somewhat convincing (and this says much for the work, as it was sung very badly on this occasion).

There were some further interesting examples of 12-tone works in a more personal vein: Hans Werner Henze's (Germany) String Quartet, the sometimes too long-winded Symphony by Roberto Gerhard (independent), the Swiss Constantin Regamey's sublime "Music for Strings," and Matyas Seiber's (England) fresh and inspired String Quartet—a cross between Alban Berg and Bartok, it seems.

Another group tried in different ways to organize its musical forms on rhythmic patterns. Boris Blacher and Francis Burt contributed compositions in "variable metres," but neither the "Ornament for Orchestra" of the German nor the String Quartet of his British pupil made one forget the purely mathematical basis of this procedure. Though I have not completely understood what the American Elliot Carter meant when he referred to the "metric modulation" of his Sonata for Violoncello, I found it a stimulating and, in its finale, a truly original work, and I cannot say that I was bored by its rash fishing for melodies, which some of my colleagues debunked quickly as "naive musical positivism."

Three more works deserve special comment. Artur Schnabel, Jr., contributed a Rhapsody for Orchestra, a distinctly expressionist composition, reminding one sometimes of Schoenberg in his second period, but throughout a highly personal work. The most *avant garde* entry came from—and nobody was astonished about this—Pierre Boulez (France). His "Le Marteau sans Maître" is set to three poems by the surrealist René Char. The vocal-instrumental work consists of nine short movements written in Boulez' by now unmistakable style: strictly adhering to the self-given row and at the same time assassinating it (he gets spectacular effects through a vibraphon) until one despairs of discovering the musical logic behind this pointillism. One listens to an evocation of a musical world which, even if it is at present quite beyond one's grasp, is nevertheless breathtakingly beautiful. It is as with exotic dancing—though one is unable to interpret its meaning, it is beautiful in itself and completely asisfying. At last I must report on Wladimir Vogel (Switzerland) and his "Arpiade"—a work somewhat in the tradition of Schoenberg's "Pierrot Lunaire" for soprano . . . (Sprechchor) and chamber-ensemble. It is a highly original, humorous adaptation of eight poems by Hans Arp. After the heavy stuff of the other offerings it permitted some minutes of enlightened entertainment.

The rest of the works are quickly dealt with. The Swedish Karl Birger Blomdahl's Chamber Concert for Piano, Woodwinds, and Percussion was rather disappointing after his oratorio ("The Hall of Mirrors") two years ago, the Trio for Woodwinds by the Danish Jan Maegaard was as insignificant as Werner Egk's (Germany) coloratura aria "Chanson et Romance," which is nothing but a display of vocal pyrotechnics. Hans Erich Apostel's (Austria) purely esoteric five Lieder after poems by R. Felmayer are difficult to judge from only one hearing. But for the Danish Vagn Holmboe's Seventh and Carlos Chavez' (Mexico) Third Symphony one hearing proved just one time too often. Unfortunately the same must be said for Tibor Harsanyi's (France) Concertino for Two Violins and Chamber Orchestra and Peter Sculthorpe's (Australia) Sonatina for Piano.

The standard of interpretation was—apart from the ill-cast soloist for Fortner's "Creation"—marvellous. The

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main burden was once again entrusted to Hans Rosbaud and the Suedwestfunkorchester — they topped themselves with a performance of Schoenberg's Orchestra Variations (Op. 31), the rendering of which was classical. Participating were the French Parennin Quartet, the Krammersprechchor Zurich (for Vogel), the sopranists Annelies Kupper (for Lehmann), Sibylla Plate (for Boulez), Erika Markgraf (for Apostel), and Pierette Alarie (for Egk), the pianists Niels Vigge Bentzon (for Moroi) and Maria Bergmann (for Sculthorpe), and the cellist Leo Koscielny. But to be fair, one could name almost any individual member of Rosbaud's unique orchestra.

Three prizes were distributed: by the Edition Peters for Roberto Gerhard's Symphony, by the South-African section of the ISCM for Matyas Seiber's String Quartet, and by the Suedwestfunk for Birger Blomdahl's Chamber Concert. The prize of the Edition Schott has been withheld for the 1956 World Music Festival at Stockholm. HORST KOEGLER

MEXICO

■ Conciertos Daniel (Ernesto Quesada, president) presented in Sala Chopin the North American pianist James Wolfe in a varied program that included the Bach-Liszt Prelude and Fugue in A minor; the Schumann "Papillons"; Beethoven's Sonata (Op. 110); Debussy's "Children's Corner"; and some Chopin. He is a virile and serious musician, playing always with authority and conviction. His choice of the "Papillons" and Beethoven's melodious Sonata 110 indicates his romantic turn of mind. The audience response was warm and insistent. People liked his sure attack and his brilliant interpretations. His playing of Debussy's "Cake Walk" revealed a good sense of rough humor. He has already given recitals in various South American music centers, notably in Brazil, not to mention his successful European concerts in London and Paris.

■ The Mexican-North American Institute presented two American singers, Carmen I. Ebersole and Alva V. Ebersole, in a song recital. Their program was conventional for the most part, except "Summertime" from Gershwin's *Porgy and Bess* and some colloquial songs.

■ Jorge Mester, young Mexican musician, has been appointed the regular director of the Juilliard School Orchestra. At present he is in Tanglewood as assistant conductor of the student orchestra. For a couple of years he has been enrolled as student at the Juilliard School, studying under Sr. Morel.

■ The National Institute staged a remarkable performance of the Claudel-Honegger "Joan of Arc," with a big cast that included a ballet,

choruses, and many actors and soloists. The direction of the work involved the best Mexican theatre talent —Celestina Gorotiza, stage director; Jesus Duron, chorus director; Sr. Mancera, decor; Salvador Ochoa, assistant conductor. Much of the success of the production was due to Thomas Mayer, conductor, who had already directed the drama in various music centers, notably in Brazil, Havana, and Buenos Aires. By way of creating a suitable atmosphere for the presentation, he led the orchestra in an inspired reading of the Bach Suite in D Minor (No. 3) and the Prelude to *Parsifal*. No music could have been more appropriate. The Bach was superb, and should have put the listeners in a receptive frame of mind for the "Joan of Arc." Maria Douglas, Mexico's leading actress, declaimed the Claudel poem that furnishes the argument for Honegger's incidental music—music that is ultra-modern, but lyric also, rising to dramatic heights as the argument demands.

CHARLES POORE

HAVANA

■ Recitals by many of the most noted singers and instrumentalists of the concert world today enlivened the last season of the Sociedad Pro Arte Musical. Distinguished vocalists appearing were Victoria de los Angeles, George London, Elisabeth Schwarzkopf, Astrid Varnay, and Cesare Siepi. Among the instrumentalists were Jascha Heifetz, Angel Reyes, and Ida Handel (violinists), and Artur Rubinstein, Jacob Lateiner, and Gonzalo Soriano (pianists). Three Italian Chamber ensembles, the Societa Corelli, the I Musici, and the Quintetto Crigiano, were also presented.

A double bill brought to members of the Pro Arte Musical Society the revival of Menotti's *Amahl and the Night Visitors* and the local premiere of Puccini's *Suor Angelica*. For both one-act operas Cuban singers were employed. Ana Margarita Martínez Casado, soprano, was vocally and histrionically a convincing Amahl, and Marta Perez as the mother won applause for her singing and acting. *Suor Angelica* was given with Margarita Zambrana in the title role. She delivered her part with a fine dramatic sense. Marta Perez exhibited in the part of the Princess Angelica's hard-hearted aunt an unusually beautiful voice. The conductor was Paul Czonka.

Photo: Impact

LUBEN VICHEY (*left*), *leading basso of the "Met" who recently purchased NCAC and Civic Concerts, bids farewell to Mr. and Mrs. Gerard Seman as he leaves for a European tour of major music festivals. Formerly Vichey's personal representatives at NCAC, the Semans will now be his associates when he enters the managerial field in the fall, the first concert and operatic artist to undertake such a venture.*

To close this season Pro Arte Musical Society successfully produced four operas with notable singers in the leading role. Puccini's *La Bohème* —with Antonietta Stella as Mimi, Gianni Poggi as Rodolfo, Aldo Protti as Marcello, Adelaide Bishop as Musetta, and Nicola Moscona as Colline —was nicely mounted and well sung. Each one of the five was in his or her best vocal and histrionic form, and Alberto Erede proved a competent conductor. Verdi's *La Traviata* was given under Alberto Erede's direction, with Dorothy Kirsten as Violetta, and Gianni Poggi as Alfredo. Miss Kirsten's characterization was exquisite in every detail. Mr. Poggi as Alfredo sang with great beauty and warmth. Aldo Protti was a good Germont. Conducted by Joseph Rosenstock, Giordano's *Andrea Chenier* was performed with Kurt Baum in the title role. Antonietta Stella as Madeleine exhibited her fine vocalism. Aldo Protti was excellent as Gerard. Other parts were taken by Herta Glaz, Alejandra Mava, Leon Lishner, and Gerhard Pechner. Verdi's *Aida*, the last of the four operas presented, was performed with Antonietta Stella in the name part, Kurt Baum as Radames, Herta Glaz as Anneris, and Aldo Protti as Amonasro. The chorus for all the operas was trained here by Paul Czonka. Tremendous audiences gathered in the Auditorium of Pro Arte Musical for all these memorable events.

HUBERTO DE BLANCK

STRATFORD FESTIVAL

■ Now that Canada's theatre festival at Stratford Ontario has been solidly established through two successful seasons, the directors have turned their attention to music. An ambitious series of 22 orchestra programs and recitals began July 9 with a gala concert conducted by Boyd Neel, and will end August 6. During this month of concerts, ticket-holders will hear Isaac Stern, Alexander Schneider, Elisabeth Schwarzkopf, Aksel Schiotz, and, from the native crop of musicians, pianist Glenn Gould, Lois Marshall (the soprano whose New York debut two seasons ago caused such a critical flurry), and Zara Nelsova, one of the better 'cellists in the business today.

But the stars are only the whipped cream on this substantial musical sundae which has been concocted by the festival directors. The project has been planned according to the same principles which governed the theatre festival: good programs prepared with imagination, taste, and a meticulous regard for detail. Headed by the Canadian composer, Louis Applebaum, the music committee has chosen the Hart House Orchestra as a pivot for the entire festival. Boyd Neel, who is now Dean of the Royal Conservatory in Toronto, organized this group last year along the same lines as the famous English chamber orchestra which still bears his name. With a basic force of about 20 musicians, he can handle all the 17th- and 18th-century repertoires, plus a large number of contemporary works—plenty of variety for a music festival. For some of the larger scale programs, a festival choir of 25 voices has been chosen and drilled by a gifted young Torontonian, Elmer Iseler. This chorus was one of the best features of the opening concert, singing Britten's a cappella "Hymn to St. Cecilia."

Although the famous tent theatre has proved just about perfect for Tyrone Guthrie's stage productions, the vast amount of overhead canvas makes it quite unsuitable for music, apart from the fact that it is being used almost continuously for the theatre festival.

The problem of a concert hall was solved by taking over a large indoor badminton court near the Avon river. The platform is placed in the middle of one of the long walls, and the 1,500 seats are fanned out around it, semi-arena style. The acoustical problem presented by the high, barrel-vaulted roof was partially solved by suspending a false ceiling, and by adding an ingenious corrugated reflector behind the platform.

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Two unforeseen hitches were discovered on opening night: in a spell of warm weather, the ventilating system is incapable of handling the added burden of the audience's BTU count; although the hall had a stunning resonance during rehearsal, audience absorption removed some of the sheen from the tone of the orchestra. Both problems can be solved, however, and the committee hopes to take care of them before the end of the festival.

In planning the programs, it was decided that something off the beaten track would be needed as a distinguishing feature — something which could be repeated several times during the festival. Stravinsky's "l'Histoire du Soldat" was chosen, and the choice has been justified, from a financial point of view at least. Ticket sales have been higher for this than for any other item on the schedule. However, a large part of the success must be attributed to the popular French mime, Marcel Marceau, who plays the role of the devil.

Since "l'Histoire" by itself is too short for a standard program, it was decided that Marceau should take over the first half of the performance with a recital of mime. This seemed to me a serious error in judgment. There are few people on the stage today who can hold an audience more completely than Marceau. One of the last, and surely one of the greatest, exponents of the art of mime, Marceau builds up enormous tension in the hall with his silent sketches of human frailty. No one is surer of his laughs, no one more confident of sympathetic identification from his audience. It would take a stronger work than "l'Histoire du Soldat" to follow him on a program without fear of becoming an anti-climax.

It must be said in Stratford's defence that nothing was lacking in the preparation, and, of the three productions of "l'Histoire" I have seen, this one is quite the best. The conductor, Paul Scherman, rehearsed the seven musicians with great care. Headed by violinist Alexander Schneider, they gave a crystal-clear performance. The dramatic department was handled ingeniously by the English director Douglas Campbell, who discarded all but the scant original directions for its presentation. A new English translation of the text was made by Laure Riese of the French department of Toronto University.

Instead of the offstage voices employed in most productions today, Campbell restored speaking parts to the soldier and the devil—only the dancing Princess was mute. He gave the production the informal air of a rehearsal .The musicians, seated on the stage, wore sport shirts and slacks. The narrator and the actors were handled on several different planes of reality, sometimes speaking, sometimes reflecting emotions described in the narration, at other times drawing even the narrator and musicians into the action.

All this was done in the spirit of a divertissement. The moral of the play (there's no backing out from an agreement with the devil) was not overdone, although there was a serious lapse in taste when the devil, posing as a bishop, rode hobby-horse on the cross he was carrying.

Some members of the audience will undoubtedly remember this as an imaginative and careful presentation of a theatrical curiosity. But for myself, I find it pales beside the memory of Marcel Marceau catching butterflies, coping with the problems of train travel, or turning the stage into a busy park filled with nursemaids, balloon vendors, lovers, and retired generals.

The Hart House Orchestra has borne its responsibilities very well as the principal contributor to this festival. Made up of some of the best string and wind players available in Toronto, it is a well-disciplined and finely balanced group. Although the programs draw heavily on the classical Viennese and baroque repertoires, good contrast has been provided in the contemporary Canadian works by Morawetz, Weinzweig, and Somers, and in the music of such established composers as Honegger, Britten, Schoenberg, Bartok, Benjamin, and Francaix.

One of the most exciting performances so far was the playing of Honegger's Second Symphony for strings and trumpet. The conductor's name is intimately associated with this work, since it was he who directed its first performance outside France. Honegger shipped the microfilmed score to England by parachute during the occupation, and the BBC assigned the job of playing it to the Boyd Neel Orchestra.

In the Stratford performance, Dr. Neel was able to whip up great enthusiasm in the orchestra in spite of the intense heat of the hall. The entrance of the trumpet in the last movement, playing a triumphant chorale tune over a great tussle of cross-rhythms in the strings, was something to remember.

Although the reputation of the young Canadian pianist, Glenn Gould, is only beginning to rise in the United States (he has just recorded the Goldberg Variations for Columbia), he is already established in Canada as one of the few musical geniuses this country has produced. His name on the program was a good drawing card for the festival.

No one could have been disappointed with his performance of the second Beethoven Piano Concerto with the Hart House Orchestra. His extraordinary penetration of the music, his flexible technique, his control of the whole spectrum of piano color—all were placed in evidence within the small compass of this music. Canadian audiences are now inured to his unfortunate mannerisms at the keyboard. If they are disturbed by his puffing and humming, or his supplementary conducting, they lower their eyes. The rewards for putting up with these irritations are great.

Another great success in the orchestra series was the concert in which Isaac Stern and Alexander Schneider joined forces with Dr. Neel in playing the Bach Double Concerto and the rarely performed Mozart Concertone (K. 190). Stern's big tone and intuitive phrasing were well matched with the more restrained but no less eloquent playing of Schneider. The performance had a relentless drive which was thrilling. There were times when Stern the Soloist was inclined to take over, dictating the tempi, and giving a little too much emphasis to the solo parts. When working with a conductor of Dr. Neel's intelligence, these are the sort of disagreements which should have been ironed out in rehearsal. But, whatever the faults of this concert, they were more than counterbalanced by its virtues.

The only conclusion which might be drawn on the festival at this point is that it deserves to succeed. The making of good music has been uppermost in the minds of the organizers: the appearance of international celebrities is of minor importance.

If the festival wins the support it hopes for from such nearby communities as Toronto, Buffalo, Rochester, and Detroit, the directors will be able to implement the more ambitious plans already drafted for next season.

ERIC MCLEAN

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Newton — *The Meaning of Beauty*

Beauty in nature is a product of the mathematical behavior of nature, which in its turn is a product of function; whereas beauty in art is a product of man's love of, based on his intuitive understanding of, the mathematics of nature.

SCHOOL NEWS

By GID W. WALDROP

Photo: Edward Saxe

Scene from Rossini's comic opera The Touchstone, *recently given its American premiere by the Opera Department of the Hartt College of Music. This opera was discovered with another Rossini work during a festival of the composer's music two years ago at the Teatro Communale in Florence, Italy. After many difficulties, the Hartt Opera Guild was finally successful in securing the music last summer. Dr. Moshe Paranov, director of the Julius Hartt Musical Foundation, was the musical director, and Dr. Elemer Nagy staged and designed the production. The English adaptation was by Mary Jane Matz.*

Juilliard to Present American Music Festival

A festival of American music, commissioned for the occasion, will be presented in February of 1956 by the Juilliard School of Music. The festival, which will mark the completion of 50 years in the School's history, will present many Juilliard faculty and student artists. Celebrated guest soloists will round out the list of performers. The varied programs of the festival will be presented in 10 evenings. Detailed plans and programs for the festival will be announced in the fall of the year.

At this year's Commencement ceremonies, 113 young musicians received diplomas or degrees from President Schuman and Dean Mark Schubart. In announcing the Fiftieth Anniversary celebrations during the course of his Commencement address, President Schuman reviewed the history of the School from the founding of the Institute of Musical Art in 1905 (when it was located on Fifth Avenue and 12th Street) to its move to the present location on Claremont Avenue in 1910 and its subsequent affiliation with the Juilliard Graduate School in 1926. The Institute and the Graduate School were amalgamated into a single unit in 1946 under Mr. Schuman's presidency.

In contrasting the American musical scene of 50 years ago with that of today, Mr. Schuman quoted from an address given by Woodrow Wilson —then President of Princeton University—at the opening exercises of the Institute in 1905. Wilson, reviewing the musical situation of the day, stated that "the American people have perhaps so far nothing to express except taste and appreciation. If we are to judge by our history so far, we have not yet any national word to say in the form of music."

President Schuman emphasized that during the last 50 years this gap in our cultural life has to a large extent been filled and that "the development of music by native American composers and the emergence of the American performing artist to international eminence has constituted the most dramatic musical development during this period. There is no more fitting way for us to celebrate the completion of our first 50 years than by a festival of American music," Mr. Schuman said. "Through the Juilliard Musical Foundation, the School has commissioned some 35 American composers who are to be represented on our programs next year with works ranging from song and chamber music to symphony, concerto, and works for the stage."

American Theatre Wing Professional Training Program

As a result of a cooperative experiment between the New York City Opera and the American Theatre Wing Professional Training Program, Wing trainees in the two-year singer-actor courses will get a special opportunity for practical experience on an opera stage while continuing their training in the Wing program.

The opera has for some years drawn on trainees of the Professional courses of the Theatre Wing for its regular company because the Wing training includes acting, dancing, fencing, special pantomime courses, and workshops in American and European repertory in addition to standard vocal training.

Fulbright Awards in Music

Opportunities for young American musicians to study abroad during 1956-57 are available under the U.S. Government international educational exchange program. Candidates in the field of music may enter the general competition for Fulbright awards. Closing date for application is Oct. 31, 1955. Application blanks and a brochure describing the Fulbright program may be obtained from the Institute of International Education, 1 East 67th Street, New York City. In the past Austria, Germany, France, and Italy have been popular for vocal study. In musicology and composition Belgium, Finland, Italy, the Netherlands, and the United Kingdom have attracted attention. Belgium and the United Kingdom are also of special interest to organists.

Eligibility requirements for the foreign study fellowships are: (1) United States citizenship; (2) a college degree or its equivalent at the time the award is to be taken up; (3) knowledge of the language of the country sufficient to carry on the proposed study; (4) age 35 years or under; and (5) good health.

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Yale Dean Urges Broader Orientation

The burden of blame for the ignoring of serious American composers was laid at the feet of "inadequate music teachers" by the Dean of the Yale School of Music. Professor Luther Noss said the stranglehold of a group of "notorious 50 pieces of 19th-century symphonic music on music teachers and others in the music world must be broken once and for all if American composers are to be accorded general public recognition." (These "notorious 50 pieces" include symphonies by such central European composers as Beethoven, Brahms, Mozart, and Dvorak.) "We must stop," said Dean Noss on the "Yale Interprets the News" program over WTIC, Hartford, "teaching music only in terms of a few great names, most of them from a single short period in music history, the 19th century." Symphony orchestras are not the only groups affected adversely by the stranglehold of the 50 works. Chamber music and opera "are in the same relative predicament," he asserted. How did these "notorious 50 pieces" get such a hold on America? Dean Noss said "our first music teachers and professional musicians were mostly from central Europe and brought to this country their musical traditions and instilled them here."

Boston U. Honors Charles Munch With Doctorate

Charles Munch, famous conductor of the Boston Symphony Orchestra, was honored at the recent June 5 Boston University commencement with an honorary Doctor of Music degree. In his brief response to President Harold C. Case's introduction, Mr. Munch paid generous praise to Boston University. He said: ". . . this honor has more than personal significance. It marks a new link between two great institutions of this city—Boston University and the Boston Symphony Orchestra. . . . The University is Boston's own great seat of learning, a storehouse of knowledge in all the arts and sciences, a society of learned men of which I shall now be a proud member."

Michigan U. Acquires Stellfield Collection

Louise Cuyler, professor of music at the University of Michigan, while on a Fulbright scholarship in Brussels, Belgium, made possible the acquisition of The Stellfield Music Library, a large Belgian collection of rare music, including many works of the 18th century. Professor Cuyler went to Antwerp, got in touch with Mme. Jean van Strydonck, daughter of the late collector, and found that a book-dealer had offered $100,000 for the collection. Negotiations were completed after Professor Cuyler had received authorization from the University of Michigan to match the bid.

Indiana U. Opera Program

An ambitious operatic program of seven productions has been planned for the 1955-56 school year by the Indiana University School of Music. The season will open with a two-night run, Oct. 14-15, of the humorous Smetana opera *The Bartered Bride*. Gounod's *Faust* is scheduled for Nov. 18-19. Two short operas—Ravel's *The Bewitched Child* and Puccini's *The Cloak*—will be given Dec. 16-17.

The popular Mozart opera, *The Marriage of Figaro*, will open the spring semester's operatic program on March 2-3. On Palm Sunday, March 25, the Wagnerian religious opera *Parsifal* will be given its annual traditional performance at the University. The season will close May 11-12 with a performance of some contemporary operatic work; each year the music school's policy calls for the production of such an opera.

FACULTY APPOINTMENTS AND RETIREMENTS

■ Leslie Chabay, artist-in-residence at the Aspen, Colorado, Festival and former tenor with the Metropolitan Opera Company, has been named artist-in-residence with the Washington University (St. Louis) department of music.

■ Retirement of two prominent members of the Eastman School of Music staff was announced at the end of the school year. Arthur H. Larson, for 25 years registrar of the school, is retiring on reaching the 65-year age limit in July. Larson is a past president and honorary member of the Association of Collegiate Registrars and Admission Officers.

The other retiring official of the school is Dr. Harold Gleason, nationally known organist and for the last two years director of graduate studies of the Eastman School. Dr. Gleason came to Rochester in 1919 as private organist to the late George Eastman. Dr. Gleason and Mrs. Gleason, known professionally as Catharine Crozier, will move to Winter Park, Florida, where Mrs. Gleason has accepted a position as assistant professor of organ and organist of Knowles Memorial Chapel of Rollins College. Mrs. Gleason, like her husband, is an organist of national note; this new position will give her opportunity for increased recital work here and abroad.

GUILLERMO ESPINOZA

■ New appointments to the Peabody Conservatory faculty, effective with the September 29 opening of the fall term, have just been announced by the school's director, Reginald Stewart. They are as follows: Guillermo Espinoza, replacing George Hurst as conductor of the Conservatory Orchestra. A native of Colombia who has conducted orchestras throughout Europe, and in Scandinavian and Latin American countries, he continues his present post as Chief of the Music Section of the Pan American Union in Washington. Douglas Allanbrook will teach harmony. A Bostonian, and student of Walter Piston and Nadia Boulanger, he is a pianist and composer of wide experience. He will continue to teach on the faculty of St. Johns College in Annapolis. Felix Brentano will be in charge of Opera, Musical Comedy, and Television at Peabody. Appointed to the faculty last January upon the death of Ernest Lert, Brentano returns to Baltimore for an expanded schedule in the fall, which still permits him to continue as head of Columbia University's Opera Workshop. Arthur Howes, noted American concert organist and Director of the Organ Institute at Andover, Mass., takes up residence in Baltimore but continues his summer activities at Andover. Robert Gerle, Italian-born violinist of Hungarian parents, educated in Europe, an American resident since 1950, and former faculty member of the University of Oklahoma, joins the violin department staff under William Kroll. Winifred Soldan, specialist in children's dance and children's theatre activities, operator of her own school in New York City and Westchester County Center, becomes assistant to Carol Lynn, head of the Peabody Dance Department.

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! ! While They Last ! !

■ Angel Reyes has been appointed Professor of Violin and Chairman of the Department of Stringed Instruments of the School of Music of Northwestern University, effective September 1, 1955. Mr. Reyes studied at the Conservatorio Nacional de la Habana and also at the Paris Conservatoire, where he won the First Prize in Violin. In 1937 Mr. Reyes won the Eugene Ysaye International Violin Contest.

ALEXANDER UNINSKY

■ The famous concert pianist, Alexander Uninsky, has been appointed to the faculty of the Royal Conservatory of Music, University of Toronto, He will begin teaching in September. Russian-born and a first-prize graduate of the Paris Conservatory, Uninsky has played in almost every corner of the world, from South America to Southeast Asia, Africa to North America, and throughout Europe.

■ Alfio Pignotti, violinist, has returned to the University of Texas music faculty after a three-year absence.

50 Trombones Hail the "Chief"

Students and former students of Emory B. Remington, trombone teacher of the Eastman School of Music of Rochester, N. Y., gathered from all parts of the country in a big surprise party for the "chief." They lined up in Kilbourn Hall and 50 of them participated in a medley for trombone and tubas written especially for the occasion by Ray Wright of the Radio City Music Hall in New York. Among them were Robert Isele, trombone virtuoso now with the United States Marine Band, and the three members of the trombone choir of the New York Philharmonic - Symphony—Gordon Pulis, Van Haney and Allen Ostrander. Others had come from as far away as Omaha, St. Louis, Chicago, and Fort Wayne.

Peabody Radio Series

On June 26, the Peabody Conservatory of Music concluded its first venture in the field of radio broadcasting, ending a series of 26 two-hour programs presented each Sunday evening on the 50,000-watt NBC outlet in Baltimore, WBAL. The programs, arranged and supervised by the public relations office of the school in cooperation with the management of the radio station, featured the finest of recorded classical music, much of it by artist members of the faculty. Of special interest were the specially-taped intermission features, prepared at the school to "tell the Peabody story" to the public. Straight interviews and talks were taboo, these features consisting of edited portions of chorus, orchestra, and other rehearsals, actual voice and piano lessons, demonstrations of native music by Peabody students from foreign lands, and so on. In recognition of the unique nature of the programs, the management of WBAL made available a special scholarship, to be awarded this year to a deserving student. These programs, supplementing more than 20 television programs, also presented by Peabody over local channels this season, have been so successful that plans are already being made for their resumption in the fall.

(*Continued from page* 5)

included the melody of the "Unquiet Grave" in his Folk Symphony, which puts a seal of authority on its English origin. "The Jolly Thrasher" is definitely of English origin, but "Dear Mothers, Ain't You Glad" is reported to have originated in the United States. There is no question that "Ung's Hat" not only originated in the United States, but that the legend came from the region around Barnegat Bay. Ung was a Chinese cook on a Spanish gallion that was captured by pirates. The pirates put the crew and passengers ashore. Ung's hat blew off while he was wandering among the sand hills. When he returned to look for it he found a hill shaped like a Chinese hat. The sands had shifted, and to this day the village of Ung's Hat is reputed to be in this shape.

I collected these songs and sagas from Bill and Walt Britton and Merce Ridgway. Also some yarns. Bill Britton's uncle had a reputation for stories; in fact he prided himself on being the biggest and most successful prevaricator (to put it mildly) in the world. One evening when a group of the neighbors had been enjoying a glass together, the subject of chimneys came up, and Britton "'lowed as how" he had "the best drawin' chimney anywhere 'round." "Why," he said, "one evenin' the door blowed open and in come the cat. That cat tried to walk acrost the room, but the draft from the chimney just drawed that cat right acrost the room, in fact every hair was rizzed, and turned over the wrong way, pointin' t'ards the chimney. That cat tried to stop but nary a chance did it have and right up the chimney it went. I runned to the door, and the last I ever seed of that cat it was going straight acrost the sky to the north."

Homes in this region are never much closer together than a quarter of a mile; usually, a much greater distance intervenes. Ridge Runners are the folks who live on the ridge which runs down the central part of New Jersey near Trenton. Stump Jumpers are the hardy souls who live on the stunted undergrowth running along the eastern side of the ridge. Pine Hawkers live still further east and, perhaps, partly derive their name from the beautiful Cooper's Hawk, of which many can be found in this region. Clam Diggers live along Barnegat Bay on the eastern shore of New Jersey, facing the strip of land which borders the Atlantic Ocean and is at this point the most easterly portion of the State.

Group folk dances are unheard of among these taciturn people. Young people like modern music and dancing. But life is grim in the Pine Barrens of New Jersey, and frivolous entertainment scarce.

In the 18th century Mahlon Stacey wrote back to England that this new country in which he had settled was indeed a "rich" land. He predicted a great future for the southern portion of New Jersey. Though obscured now by the growth of other parts of the State, the Pine Barrens has about it still a certain greatness to which these quiet, self-contained, self-supporting, unobtrusive people perhaps owe their continued strength and independence.

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UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

PERSIS COX, *of Boston, and her six First Rating Gold Medal Girls of the* 1955 *Guild Recording Festival. Three of them received cash prizes. Left to right: Joanne Piazza, Katherine Gilbert, Pamela Pettitt, Millicent Bethune, Marilyn Piazza, and Linda Cannizzo. In* 1954 *Miss Cox conducted teachers' courses in the Pacific Northwest, and will return to that region for the same purpose early in the spring of* 1956.

Dr. and Mrs. Irl Allison are vacationing with their daughter in California.

George MacNabb, of the Eastman School faculty, Rochester, N. Y., was the featured visiting lecturer on Piano Pedagogy at the California MTA Convention at Mills College, Oakland.

In 1953 Mary Kate Parker won the $1,500 artist prize in the Guild Recording Festival as a pupil of Rosina Lhevinne. This year she entered her own pupils in Guild auditions and Recording Festival. Tim Johnson, age 10, won First Place in Event 22. His brother, John Johnson, 15, was chosen in the Music Education League's competition to play with Thomas Scherman's Little Orchestra in Town Hall next January. Both boys have studied with Miss Parker for two years; the older one also has a lesson with Mme. Lhevinne once a month. The Johnsons are from Lincoln, Nebraska.

Hazel Ghazarian Skaggs, Guild teacher in Liberty, N. Y., gave a benefit for Maimonides Hospital in that town. The first half of the recital was devoted to Chopin, the second half to Miss Skaggs' own compositions.

The Fayetteville, N. C., Kiwanis talent award of $50 went to 15-year-old Beth Boyce, Guild pupil of Mrs. Bert Ishee. Beth plays original compositions of extended design as well as the standard classical piano repertoire. She has written preludes and fugues, an orchestral suite, and a concerto. Her father is Colonel R. A. Boyce, Jr., of Fort Bragg.

Dorothy and Sidney Morrow presented Carol Parodneck and Carolyn Shapiro in a recital for one and two pianos in Brooklyn. Their piano quartet—Arthur Laholt, Philip Klein, Ann Penner, and Ellen Berger—won first place in the Music Education League and appeared in Town Hall.

Seven pupils of Mr. and Mrs. Cecil Berryman of Omaha were entered in the Guild Recording Festival; all won cash prizes. Their son, Warren Berryman, of Hastings College faculty, was presented recently in an organ recital at Unitarian Church in Omaha.

KARL LEIFHEIT, *who has studied at the Eastman School and the Chautauqua Summer School, was entered in Guild auditions while a student of Dalies Frantz at the University of Texas. He is winner of a solo appearance with the Rochester Philharmonic in Carnegie Hall, N. Y., under Leonard Bernstein; the Young Artist Award of the Civic Federation of Dallas in* 1948; *several scholarships; and, most recently, First Place and* $100 *as "Playing Teacher" in the Guild Recording Festival of* 1955.

Helena Zurstadt gave "Rehearsals for Listening" lectures in late spring at Maryland State Teachers College at Bowie, in addition to her regular groups in Baltimore.

THINK Magazine, published by International Business Machines Corporation, contained a one-page story about the Guild, entitled "Pianorama," in the May issue.

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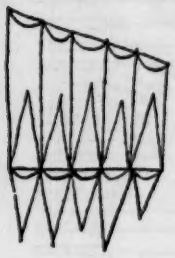

By LEON CARSON

WHAT IS A GOOD HYMN?

■ The hymn, in one form or other, is a featured element in the majority of Christian church services. It is all too often, however, given little respect. For some it is looked upon as a rare opportunity to outsing one's neighbor. Even the organist sometimes regards it as a "plaything in tempo." As such, it becomes a race, the organist usually winning by a good length, leaving the singers in search of their last or next breath, and with the amens fading into the valley of the shadow. Then, there are those gentle organists who luxuriate in providing the congregation with a blissful siesta idea of placid hymn singing.

One is tempted to ask—what is a hymn anyway? and what is it good for? A hymn has a definite place in the church service, and a specific meaning. Some one once said that hymns are the folksongs of the church militant. They are certainly very close to the man in the pew. Even in early Greece the hymn was created as a distinct gesture of admiration for some personage or object. We know that at the very beginning of the Christian Church hymns were employed, not always addressed directly to God, but to mankind as well. An early and striking canonical definition of a hymn (Council of Toledo 633 A.D.) held that when poems are sung in praise of God they are to be called hymns.

Only a small group of church musicians and clergy today believe in Saint Augustine's strict definition of a hymn, as a song of praise addressed directly and only to God. The current viewpoint is more inclusive. Many splendid hymns are now admitted which are not addressed directly to God, but do reflect a spirit of challenge, encouragement, and inspiration to mankind in general through channels of Christian living—such hymns, for example, as "Work for the Night is Coming" (Lowell Mason), "Ye Happy Bells of Easter Day" (J. S. B. Hodges), "Faith of Our Fathers, Living Still" (Henry F. Hemy). This greater breadth of perspective takes into consideration the fact that a good hymn must convey sincere reverence and be dignified in style. Its text should be lyric, and the entire musical composition should reflect the text in meaning and form. Recent church and college competitions for new hymns stress this unity.

The Hymn Society of America published in 1937 "Paper VI—What is a Hymn?" by Carl F. Price. It is an illuminating presentation of this subject. From it we take the liberty of reprinting here the Hymn Society's definition of a good hymn: "A Christian hymn is a lyric poem, reverently and devotionally conceived, which is designed to be sung and which expresses the worshipper's attitude toward God, or God's purposes in human life. It should be simple and metrical in form, genuinely emotional, poetic and literary in style, spiritual in quality, and in its ideas so direct and so immediately apparent as to unify a congregation while singing it."

ORGAN and CHORAL NOTES

■ The American Guild of Organists announces the dates for Associateship and Fellowship examinations for 1956, as follows: Organ work—Thursday or Friday morning, June 8 or 9, 1956; paper work—Thursday and Friday afternoons, June 8 and 9, 1956. Candidates may take these examinations at headquarters or chapter centers. All chapters are potential examination centers and candidates should consult their Dean and be examined at the center where they hold membership or where they are temporarily located. For complete details write to A.G.O. National Headquarters, 630 Fifth Avenue, New York City 20. . . . Margaret Hillis, conductor of the Concert Choir, will hold five master classes in choral interpretation and conducting in the Guilmant Organ School, August 1-5. Works to be considered will include Mozart's "Ave Verum Corpus" (K. 618), Brahms' Requiem, and the Bach Magnificat in D. . . . A religious radio-television workshop for ministers and laymen is being held July 25 to Aug. 5 at Union Theological Seminary, New York City. . . . Ernest Mitchell was heard in an interesting recital of organ works by Baumgartner, Wagner, Dubois, and Widor at Grace Church, New York, on June 17.

PUBLISHERS' MART

By J. KENNETH WILSON

CHORAL MUSIC

■ THE CHOIRMASTER SERIES. A collection of 36 of the best-known general anthems and special music for holidays in the Church year. The vocal score employs reversed, white-on-black printing for accompaniments which concern the whole choir; otherwise the accompaniments are found only in the complete score, which is published separately for the director and accompanist. The level of difficulty is easy, and the selections include Roberts' "Seek Ye the Lord," an arrangement of Handel's "Largo" by Warner, Marcello's "Hear Us When We Call," Lutkin's "The Lord Bless You and Keep You," and selections by Praetorius, Vulpius, and Palestrina. This is Book I of the series, which also includes a second book marked moderately easy. *Clayton F. Summy Co.* Vocal score for Mixed Voices, $1.25.

■ "GIVE US PEACE, O LORD!" by Powell Weaver. A full and powerful chorus will be required to do justice to the majestic statements and climaxes of this music, which are well calculated toward impressiveness. The first idea is a canonic type of alteration between the women's and men's voices; this culminates in a climactic joining of forces, which is followed by a lyrical statement with flowing accompaniment. Then, as a bridge, a chant-like section leads back to the first statement, which concludes the work. For mixed voices. *Galaxy.* 25c

■ "SHORT COMMUNION SERVICE" by Robert Elmore is a setting in English of the liturgical parts of the Communion Service: the Kyrie, Gloria Tibi, Laus Tibi, Sanctus, Agnus Dei, and Gloria in Excelsis. The treatment is simple, modal, and often suggestive of plainchant. Short solos for alto and tenor can be taken in unison by the entire section. The music is not difficult, and should prove of interest for those liturgical churches whose forms are sufficiently flexible to allow substitutions. *Galaxy.* 25c

FOR PIANO

■ DAVID DIAMOND. Sonata (1947) for Piano (edited by Rosalyn Tureck, to whom it is dedicated). The form, the themes, the spacing of the sonorities, and the rhythms are conceived in terms of massiveness and technical virtuosity. The first movement displays great breadth and bravura in general. The style may aptly be described as intense expressionism within well-defined tonal limits which are scarcely ever violated. A typical feature of Mr. Diamond's harmonic treatment is to cluster seconds together; this device in combination with extensive octave doublings gives the maximum of sonorous depth, whether for the huge and grand effect of the first movement, or the tender, lyrical passages in the second. The third and final movement is a combination of various rhythmic characteristics ranging from scherzo to march types, and including a fugue. The coda, with which the work closes, is a vivacious, driving development of former materials which carries the music to a *brillante* conclusion. This is a major effort which deserves the consideration of the concertizing artist. *Southern Music Publishing Company, Inc.* $3.75

FOR VOICE

■ "THE CATHEDRAL IN THE REDWOOD." Words and Music by Charles W. Lombard, Elmer Wehmeier and Walter Web. Conceived in popular style, this appealing melody and the dramatic poem which it sets should be of interest to those who liked the setting of Joyce Kilmer's "Trees." The piano accompaniment, which makes use of chime effects, is arranged so as to be effective on any two-manual organ. Hammond registration is given. The voice range is one octave from C to C. *Web Music Publishing Co.* 60c

■ FOUR SONGS (Opus 49) by H. Leroy Baumgartner, with accompaniment for piano or organ. This opus is the result of the organist-composer's desire to give church musicians a better and more appropriate type of religious song than that which is frequently encountered. Almost wholly declamatory in style, the texts are from the First Epistle of John, from which an attempt was made to remove what might be considered controversial issues. The outcome is four very musical settings of positive values, in which the words quietly predominate over the music in such a way as to make them a valuable contribution to the contemporary church solo literature. The harmonic style represents this composer's trend toward simplification, and he frequently makes use of "modal" progressions. The four titles—"This We Declare Unto You," "Behold What Manner of Love," "Love Is of God," and "This Is the Victory, Even Our Faith"—are published separately. *Concordia,* 75 cents each.

AMATEUR AND SCHOOL ENSEMBLES

■ THE WILLIAMS' ORCHESTRA SERIES, edited and arranged by Alec Rowley. Of seventeen individual selections in this series, the first four numbers have been sent for review and include "Air and Rondo" by Henry Purcell, "Passepied" by A. Campra, "Musette and March in D" by Handel, and "The Chase," 18th-century French. The pieces are selected specifically to meet the needs of school orchestras, may be played with strings only, and require no piano accompaniment, although it is provided if necessary. The third violin and viola parts are interchangeable. The remaining optional orchestration calls for flute, clarinet in Bb, oboe, bassoon, horn in F, trumpet or cornet in Bb, trombone, and timpani. One distinct advantage is that the conductor's part is in full score. Each number of the series is marked according to its degree of difficulty, and the range is from easy to moderately difficult. Because of the excellent choice of material for these arrangements, they are to be recommended for school musicians who are still experiencing difficulty in finding good music in suitable arrangements for their groups. *Mills Music, Inc.* Each set complete with score and parts, $2.50.

■ "ANDANTE" by Francesco Geminiani, arranged for band by C. Paul Herfurth. This is a lyrical sostenuto type of piece which exploits one of the best characteristics of the band, the ability to sustain a full round sonority *pianissimo,* and work up to an overwhelming climax. As is typical in band arrangements of this type, all the parts are heavily doubled. The instrumentation calls for full band with string bass and piano. *Ricordi,* Score $1.50.

■ "IL SIGNOR BRUSCHINO" OVERTURE, by G. Rossini, arranged for orchestra by Harold Perry. The instrumentation calls for woodwinds, horns, strings, and piano. Trumpet and trombone may be used in lieu of first and second horns respectively. This spirited allegro overture is of moderate difficulty and should sound very well in this arrangement for amateur orchestra. A piano-conductor score is provided, which contains only the essential parts. *Boosey and Hawkes.*

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BOOK REVIEWS

By HAROLD C. SCHONBERG

■ A surprising number of reprints and revised editions has recently been made available. Two of them are dictionaries; two are paperback reprints; one concerns hi-fi; one is an "appreciation" text; and the last is a musical reprint.

Taking them in order as outlined above: Percy A. Scholes is out with the ninth edition, and a thoroughly overhauled one, of *The Oxford Companion to Music* (Oxford University Press, xliii + 1195 pp., $19). Need one outline again the joys of this most unconventional, personal, and charmingly written of dictionaries? It is one of the most valuable books of its kind; and it is also such wonderful browsing material that it almost defeats its purpose. I defy anybody to stop dead at one entry without chasing through some of the cross-references and from there peering at other cross-references, and so ad infinitum. You waste time, true, but you also learn an awful lot, you are entertained and amused, and often the illustrations (there are hundreds) help make a point that no words can. On the opposite end of the scale is the *Dictionary of Music* compiled by Eric Blom for Everyman's Reference Library (Dutton, xiii + 687 pp., $4.50). Blom, as you probably know, is editor of the new edition of Grove's, and this little, compact "Everyman's Dictionary," stripped to bare essentials, is a Grove's microcosmos. It nevertheless is remarkably comprehensive, is priced very low, and is decidedly worth having on hand for hasty reference.

■ Of the two reprints in paperback editions, R. D. Darrell's *Good Listening* (Mentor, 210 pp., 50c) was originally published about two years ago by Knopf. It is a well-written history of music that has a novelty in the form of an index-discography. Darrell's choice of discs has dated surprisingly little since the initial publication of the book; and his sane, well-balanced approach to musical history is refreshingly free from pedanticism.

■ Whether or not George Bernard Shaw was the greatest music critic of all time, as some say, of one thing there is no dispute—he was the greatest literary stylist among music critics using the English language. A collection of his criticism has been selected by Eric Bentley under the title *Shaw on Music* (Doubleday Anchor Book, 307 pp., 95c). Don't miss it; and don't treat it with disrespect because it has been reprinted in a paperback edition. For some reason Bentley has selected several essays that veer a little into nonmusical grounds; but whatever Shaw was writing about came out much the same way—with wit, intelligence, amazing verbal virtuosity, and instinctive good taste. He was sometimes a little too much in love with his own brilliance. But the fact remains that he was the "verray parfit gentil" knight among critics: unafraid of reputations, quick to detect sham, eternally fighting for what in his opinion was the best. And he generally knew what he was talking about despite the fact that he expressed his opinions in nontechnical prose. Would that all critics had a tenth of his ability!

■ Edward Tatnall Canby's *Home Music Systems* (Harper, 302 pp., $3.95) was published two years ago. Since that time the field of electronics has taken some significant steps, and a new edition was indicated. Here it is; and it is hard to imagine anyone unversed in the intricacies of hi-fi who will not find this book a lucid (and money-saving) job. Canby explains, with utmost patience, how hi-fi works, what to look for in hi-fi, and how best to assemble components in various price ranges. And those interested in a fine history of music should look into *Our Musical Heritage* by Curt Sachs (Prentice-Hall, 351 pp., $6.65). Originally published in 1948, it is subtitled "A Short History of Music" and is precisely that. It is not popular reading, like Darrell's little book, and is probably aimed at textbook purposes. I know of no book of its kind that so succinctly and clearly explains matters like Greek music, early notation, Renaissance forces, etc. Like many musicologists, Sachs is happier in the pre-1700 field than he is in the romantic-modern era. From Mozart on he is perhaps a little skimpier and less authoritative-sounding. Yet an amazing amount of information is present, impeccably organized. A few careless errors and misprints should have been caught: it's *Barbiere di Siviglia*, not *Seviglia;* Rachmaninoff's Second Symphony is in E Minor, not A Minor; there is some polyphony in Chopin (cf. the F Minor Ballade); it's Wolf-Ferrari, not Wolff-Ferrari.

■ And, finally, the musical reprint: Stewart MacPherson's *Studies in the Art of Counterpoint* (Mills Music, 172 pp., $3), a standard work over which goodness knows how many British students have sweated ever since its appearance in 1927.

■ The one important musical biography of recent months is *Verdi*, by Carlo Gatti, translated by Elisabeth Abbott (Putnam, 371 pp., $5.75). This book ranks with the Toye biography as the best in English. Toye's probably is best for the general reader, containing as it does a thorough examination and analysis of each of Verdi's operas. Gatti is almost exclusively biographical, and he presents some material missing from Toye's book (though Toye, too, is biographically most thorough). Gatti writes not as an apologist (as if Verdi needed any apology, though Ybarra in his recent study apparently thinks so), presenting the man in an objective light, capturing all his iron will (in a great man it's iron will; in anybody else it's stubbornness), his native shrewdness, his capacity for work and his patriotism. Highly recommended. When is somebody going to bring out a complete edition, or at least a representative collection, of Verdi's letters?

■ Nat Shapiro and Nat Hentoff have had the idea of interviewing a passle of jazzmen, and have put the cream of those interviews into a book named *Hear Me Talkin' to Ya* (Rinehart, 432 pp., $4). What the authors did was to get the talks down on tape, when possible, and then transcribe exactly what the people said. In short, the authors themselves have kept out of the book, serving only the editorial function of arranging the copy into a chronological sequence. They start with New Orleans in the early days and work up to the progressives in New York and the West Coast.

It's a remarkably interesting book and in addition contains some valid Americana, especially the sidelight cast upon some of the blowsier aspects of New Orleans in pre-World War I days. No attempt at smoothing things down has been made, and we get the jazzmen talking as they really are, with all of their sincerity, self-pity, sublime nonsense, or common good sense as the case may be. For a running commentary on the history of jazz, expressed by the men who made it, this book is of genuine importance. And it's darn good reading too.

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